LUDCKE LIBRARY
Lesley College
30 Mellen Street
Cambridge, MA 02138-2790

For Reference

Not to be taken from this room

Digitized by the Internet Archive
in 2010 with funding from
Lesley University, Sherrill Library

http://www.archive.org/details/narratinggenderc00robi

NARRATING GENDER: CHILDREN'S RESPONSES TO GENDER ROLES DEPICTED IN ORALLY TOLD FOLK TALES AND OTHER TRADITIONAL STORIES

A DISSERTATION

BY

ROBIN ANN MELLO

In partial fulfillment of the requirements
for the degree of
Doctor Of Philosophy

LESLEY COLLEGE

January 23

1999

Narrating Gender: Children's Responses to Gender Roles Depicted In Orally Told Folk Tales and Other Traditional Stories

by
Robin Ann Mello, Ph.D.
Lesley College
January 1999

Abstract

This qualitative investigation was based on grounded and feminist methodology and examined the reactions of ten fourth grade students to the gender roles depicted in orally told folk tales. Data consisted of surveys, writing samples, and interviews, collected in both mixed and single gender groups. Data were transcribed and coded using open and axial procedures.

This study finds that heroes were valued for their aggression, strength, and warrior status while heroines were appreciated for their intelligence, caring, and endurance. Boys highly valued warrior like behavior. Girls, on the other hand, had a difficult time equating the value of 'gender bending' warrior women to that of the more socially acceptable roles of housekeeper and caretaker. Students also responded to stories by exploring the devalued status of traditionally feminized occupations, often struggling with the unequal social status assigned to heroes and heroines, boys and girls, and the roles of homemaking and soldiering.

Acknowledgments

In the beginning the idea of earning a doctorate was, for me, a giant leap of faith and the process, once I began, was life altering. The changes that this experience produced in my work as an artist, teacher and scholar were and are profound. All this could never have happened without the support and faith of dear friends and family members - those people in my life who are beloved helpers, who listened, put up with my moodiness, excess verbiage, angst, lent money, and tolerated my non-presence at social functions.
I especially want to thank:

- Posthumously, my mother, Marie Fantony Mello, for always supporting my ambitions and dreams; without her generosity and love this endeavor could never have been possible;
- My father, Richard Mello, for his loving spirit and steadfast faith in this vision of my future, without his saying "do this" I'd never have tried and without his check-ins and encouragement I'd never have finished;
- My sister, Belinda Mello, for her love and for the way she models strength and veracity, she is a guiding force in my life as well as in this work;
- My step-mother, Nancy Howard, my niece, Louise O'Donnell, my nephew Evan O'Donnell, and my brother-in-law Michael O'Donnell for listening to many stories during this project; without their ears, laughter and input my life would be unconnected;
- My beloved companion, Richard Hedderman, who through many patient years of loving support has held this project in the light, believing every minute, even when I did not, that it would be a "total success;"
- My roommate, Donna Buonopane who has filled my life with support, friendship, laughter, food, and insights;
- My good friend, Sue Reilly for the many talks over bowls of wanton soup and for holding this project in the light;
- Linda Penley, a teacher who exemplifies professional dedication;
- Many thanks to The Hopkins, Catherine Hughes, Rick Adam, Peggy Wright, Catherine Hughes, and Debra Smith;
- The Emily Hooper Foundation, who's support came at a timely and much needed moment.

At Lesley College I found a true home both as a student and scholar. There were times during this process where I was convinced I was an admissions mistake but due to the supportiveness of Dr. Frank Davis and my colleagues at PERG I was never given the chance to wallow in self-pity or anxiety for long. I want to give special thanks and acknowledgment to the directors of PERG, past and present, Dr. George Hein and Susan Cohen, both of whom acted as mentors and midwives in this process. I also want to thank Jo Ann Gammel and Linda Harris who answered every question and listened to every gripe with Herculean patience and humor. In addition, I'd like to thank the folks at Creative-Arts-In-Learning, especially Nancy Langstaff.

Last, but certainly not least, I would like to honor my committee: Dr. May Reinhardt, Dr. Brigit McCallum, and Dr. Robert Atkinson, mentors who have acted as friends, colleagues, guides, teachers, and storytellers. They are highly ethical people who have been, and I hope will remain, role-models of excellence both in the craft of scholarship and the art of being human.

And.. thank you to Mrs. Lowell's fourth grade students at Washington School, their stories and ideas made this all possible.

Narrating Gender: Children's Responses to Gender Roles Depicted In Orally Told Folk Tales and Other Traditional Stories

by Robin Mello

Table of Contents

Chapter I: Literature Review 9
- Preface 9
- Definitions 10
  - Storytelling 10
  - Traditional Literature 12
  - Gender Roles 12
- Theoretical Background 13
- Current Research 17
  - Learning Through Stories 17
    - Stories And Psychosocial Development 17
    - Fairy Tales And Gender Development 23
    - Narrative And Gender Bias In Educational Settings 26
    - Storytelling In Educational Contexts 30
  - Summation 34
  - Statement Of Question 35

Chapter II: Methodology 38
- Question 38
- Assumptions 39
- Rationale 39
- Participants 39
- Research Site 42
  - Access 43
- Methodology 43
- Validity 45
  - Descriptive Validity 46
  - Interpretive Validity 46
  - Theoretical Validity 47
    - Researcher Bias 48
    - Reactivity 49
- Data Collection 49
  - Materials 51
  - Storytelling 56
- Data Points 58
  - Writing 58
  - Interviews 59
  - Student Surveys 61
  - Data Analysis 62
    - Writing. 62
    - Interviews. 62
    - Surveys 63
  - Summary 63

(table continues)

Chapter III: Findings 66
Written Data 66
Findings From Written Data 69
Character Attributes 69
Monster Characters 70
Gender Roles: Relationships 70
Plot Action: Acts Of Violence 71
Endings: Living 'Happily Ever After' 72
Changes 73
Summary: Written Stories 74
Interview Data 75
Findings: Interview Discourse 75
Discourse Style Of Girls 75
Group Interviews: Girls Only 77
Discourse Style Of Boys 78
Discourse In Mixed Gender Groups 80
Summary of Discourse Findings 80
Interview Findings: Gender Roles In School 82
"Girls Behave Better Than Boys." 84
"Girls Are Smarter" Because "They Behave Better." 84
Boys Are "More In Charge" And They Learn More 86
Boys Fight, Tease, And Get Attention 87
Summary: Gender Roles In School 89
Interview Findings: Gender Roles In Stories 92
Heroes And Heroines 94
Being A Hero 94
Being A Hero Means Being Strong 95
Heroes In Battle 97
A Heroes' Job Is Saving People From Harm 98
Being A Heroine 99
Heroines Display Courage And Strength 100
The Heroines' Way of Being Smart 102
Heroines Take Responsibility for Others 103
Heroines Are Nice 104
Heroines Display Kindness 105
Summary: Heroes And Heroines 106
Warrior Women 106
Getting Married 111
The Role Of Housekeeping 114
Housework In Children's Lives 114
Women's Work Is Keeping House 115
But, Boys Do Housework Too! 117
Heroines Who Do Housework 120
Summary: Gender Roles In Stories 121
Survey Data 122
Findings From Preference Surveys 125
Boys' Preferences 125
Girls' Preferences 126
Summary: Survey Findings 126
Summary 127

(table continues)

Chapter IV: Conclusions 129
Discussion Of Findings 129
Beauty And Royalty 134
Housekeeping 136
Marriage 137
Identifying With Story Characters 139
Heroes, Heroines And Real Life 142
Heroes 143
Heroes, Killing Monsters, And "Being A Boy" 144
Equity 149
Heroines 151
"Niceness" 153
The Power Of Storytelling 157
Developing A Storytelling Relationship 159
Conclusion 162
Gender Roles 162
Equity 163
Stories And Gender Development 164
Implications 166
Implications For Education 168
The Use Of Storytelling In The Classroom 168
Implications For Educational-Psychology 169
Implications For Gender Studies 170
Suggestions For Further Research 171
Close 172
Bibliography 174
Appendix A: Stories 193
Appendix B: Interview Protocols 330

Chapter I: Review of the Literature

Chapter I: Literature Review

Preface

The importance of stories, what they mean, how they are interpreted by individuals and societies, and what they teach make up the broad scope of inquiry that forms the basis for the following work. Specifically this investigation is an exploration of what can be learned, understood, and perceived from stories about psychosocial development, particularly, the power of narrative to influence the formation of children's gender identity.

This study derives its context from the grounded theory and feminist methodology of qualitative research practice. It is based on Grounded Theory which includes both researcher and subjects in an iterative process of listening, questioning, responding, negotiating, modifying protocols, and developing theory during the research process. In addition, this investigation is an interdisciplinary inquiry based on theories taken from folklorists (Trousdale, 1987), educators (Gallas, 1994), linguists (Wells, 1986), and feminists (Larrington, 1992). It is designed to add to our understanding of how children incorporate story content into their own concept of gender by examining aspects not addressed in previous research (Stone, 1985; Trousdale, 1987; Westland, 1993). This study provides an in-depth look at the personal vision of a specific group of children who are exploring developmental issues through storytelling within their educational environment.

Participants in the research were limited to a small number of informants (11 fourth grade students), in keeping with grounded qualitative methods, and so that the research question could be explored collaboratively over the period of one years' time. Data collection focused on talking directly with students through dialogue, individual and group interviews, group discussions, preference surveys, writing samples, and storytelling sessions. All storytelling sessions, discussions, group interviews and individual interviews were taped and transcribed for use in data analysis. These interviews represent the bulk of the data used in this study. These data were analyzed using standard ethnographic and qualitative methods.

In keeping with the Lesley College guidelines for human research, this project was conducted in an ethical manner. All data remain confidential, and all persons named in the study are identified by aliases. Place names are also renamed in order to assure the privacy and anonymity of research participants.

Definitions

The following working definitions of storytelling, traditional literature, and gender roles are germane to this investigation.

Storytelling

Storytelling can be understood as a linguistic activity that is both natural and useful because it allows individuals to share their personal understanding with others, thereby creating negotiated transactions, or

relationships (Bruner, 1985). Without this interactive narrative experience humans could not learn.

> In the main, we do not construct a reality solely on the basis of private encounters with exemplars of natural states. Most of our approaches to the world are mediated through negotiation with others... Insofar as we account for our own actions and for the human events that occur around us principally in terms of narrative, story, drama, it is conceivable that our sensitivity to narrative provides the major link between our own sense of self and our sense of others in the social world around us. (Bruner, 1986, pp. 68-69)

Storytelling, because it creates a relationship between performer, listener, and text, strengthens interpersonal development and learning (Bruner, 1990; Rosen, 1989). The use of storytelling helps to cocreate knowledge through sharing and shaping language (Vygotsky, 1962). Storytelling also provides listeners with cognitive models and images that become part of human cognition (Bruner, 1986).

Storytelling is the art and craft of relating a cultural or traditional text to an audience without the use of memorized scripts, books, or other literary devices. The function of the storyteller is to tell a tale orally. Storytellers rely upon their manipulation of language in order to relate a anecdote and often make use of dramatic skills such as short and long range gesture, narration, characterization, vocalization, and mimetic action (Bauman, 1992; McCall, 1989; Montanaro, 1995).

Traditional Literature

Traditional texts are the stories of folk cultures, preserved in fantasy, allegory, metaphor, that are passed on orally across the generations through the folk process (Bauman, 1992; Levi-Strauss, 1979). These culturally shared narratives, or traditional literatures, were originally created by oral societies. Their literary forms were later transcribed, edited, and published, mostly by scholars and folklorists, and were subsequently used as source material for much of the current popular literature for children (Dégh, 1979; Hallet & Karasek, 1996; Opie & Opie, 1974). This study uses the traditional literatures, or texts, from a broad range of cultures and includes the genres of legend, myth, folk tale, epic, and fairy tale.

Gender Roles

Golombok & Fivush (1994) define gender roles as including "behaviors and attitudes considered appropriate for males and females in a particular culture... [as well as] a person's concept of him- or herself as male or female" (p. 3). Gender roles are defined as social attributes and behaviors which are assigned to story characters solely on the basis of their sex. For example, a 'traditional' or 'conformist' idea of gender roles would be a young woman who seeks marriage as fulfillment of her aspirations or a young man who becomes a soldier when he reaches adulthood. Nontraditional gender roles are depicted as characters that act outside the realm of 'conformity' (Trousdale, 1995).

Theoretical Background

Stories are literary forms that have been developed over centuries by members of indigenous cultures throughout the world, collected and passed on by storytellers, prior to the development of writing, in forms such as folk tales, fables, parables, legends, and myths (Bauman, 1992; Dundes, 1965). These narratives, known as traditional texts or literatures, have helped shape the human experience by describing political ideologies, standards, ethics, and belief systems.

Paley (1990) tells us that the "stories of any group form the basis of its culture" (p. 5) and today, despite our increasingly technologically literate society, the use of traditional literature is still recognized as an important teaching and cultural tool that assists in the process of development (Bauman, 1992), communication (Linde, 1993), construction of identity (Stone, 1985), and education (Cooper, 1993; Wells, 1986). The creation and retelling of stories is also seen as a type of knowledge (Bruner, 1990; Vygotsky, 1962), a central function of the human mind (Galda, 1990; Rosen, 1986), a type of social memory (Engle, 1995), and an instinctive response related to cognition (Pinker, 1994). In addition, many stories, especially those defined by religious societies as scripture, are considered sacred, and have significant spiritual importance in peoples' lives (Larrington, 1992; O'Flaherty, 1988).

Knowledge of a particular story is sometimes understood as an indication of group membership or is viewed as important to cultural unity (Birch & Heckler, 1996; Kates & Reimer, 1994). In fact, cultural ownership of stories and how they are used as models of identity has become, for some, a basis of serious debate (Garvey, 1978; Mello, 1994). For example, there is the

question of how to present stories from religious traditions in children's literature as well as the debate over how to use and present multicultural stories in educational contexts.

> How can a society hold onto its identity and at the same time share its knowledge so that the community thrives? Some [storytellers] point out that many societies and cultural groups claim ownership of specific stories, and offense is sometimes taken when those perceived as outsiders use or retell a culture's stories. (Mello, 1994, p. 4)

Stories are also illustrative of collective experiences. Many cultures have developed stories that help to define morals and ethics. Mishler (1995) notes that stories are "rhetorical representations of cultural and personal [characteristics] " (p.104). Engle (1995) believes that stories are not only indicative of a communities' beliefs but they also represent a type of social memory. It is generally thought that the collective, or social information contained in stories becomes strengthened by the telling of folk tales within community groups (Bauman, 1992; Coles, 1989; Paley, 1990; Shah, 1979).

The concept, that stories characterize and define identity, for both individuals and groups, is grounded in the work of Jung (1969) who identifies a series of specific and formal elements within world mythologies that he calls archetypes. These archetypes are representational images of core psychological functions common to all people. Jung's archetypes are found symbolically within myths and are depicted in a variety of forms. The fact that many of these archetypes occur repetitively in myths from widely divergent geographical areas is evidence, according to Jung, that a "collective unconscious" exists that connects people, cultures, and time within a "generative force."

Jung's (1969) examinations of the meanings and educative uses of myths and their symbols influenced Campbell (1949, 1990a, 1990b), who used Jung's theories to examine myths from multicultural sources. Campbell proposes that universal mythic patterns, related to Jung's archetypes, are found in myths. He extrapolates a cyclical plot outline from these myths that, according to Campbell, is useful because it provides us with a psychological model for personal development. The idea that images within myths are seminal, archetypal, and represent a psychological dynamic at work within the human psyche, is now used by psychologists who employ stories as texts of self-discovery in their therapeutic practice (Chinen, 1996; Murdock, 1990; Gersie & King, 1990) .

Bettelheim, a Freudian psychoanalyst, believes that stories, primarily folk and fairy tales, are symbolic expressions of the inner experience of development in children (1977). He argues that stories connect children to psychological realities and that folk tales assist children in their psychosocial and imaginative growth. When traditional texts are told to children, according to Bettelheim, the symbolic patterns these tales display become manifestations of psychological constructs.

The work of Bettelheim (1977), Campbell (1945), and Jung (1969) influenced the field of education as well as psychology. Developmental models extracted from traditional literatures by these theorists suggested to many educators that stories are important teaching tools and that children benefit from exposure to stories. Applebee (1978) and Favat (1977) both studied children's reactions to reading stories and found that children make connections between the plots and events in books by applying their own life experiences to that of fictional characters.

Wells' (1986) seminal study investigating the links between storytelling, language development, and school success found that the key to children's success in school was consistant exposure to storytelling and narrative discourse. Wells

suggests that the incorporation of stories in school environments strengthens literacy learning. In addition, telling stories from culturaly diverse sources can support the creation of multicultural awareness in classrooms (McCabe, 1997), enhance communication (Wells, 1986; Engle, 1995), and encourage the development of healthy self-concepts (Paley, 1990). The telling of traditional literatures from global cultures has also been found to be useful in the growth of imagination (Rosenblatt, 1976; Gallas, 1994), morality (Brown & Gilligan, 1992; Coles, 1989) and self-identity (Chinen, 1996; Coles, 1989; Murdock, 1990).

There is strong evidence to indicate that stories, because they are constructs of the human psyche, are educative. By listening, telling, analyzing, and exploring stories we "story our world, making meaning of events and experiences through our telling and retellings of stories for different purposes in different contexts" (Mishler, p. 117). Myths, legends, folk tales all describe aspects of the human condition (Atkinson, 1995; Jung, 1969; Larrington, 1992; Shah, 1979). Stories are important because they help to create social, cultural, and personal models for knowing (Bruner, 1990; Vygotsky, 1962; Zipes, 1997) and because stories are shared, they prove to be useful formats by making this information open to interpersonal collaboration and negotiation. In learning environments, such as classrooms, they are useful tools for social development and literacy skill acquisition.

Current Research

Learning Through Stories

Current research[1] investigating how stories serve as models for learning can be classified according to the following major categories, including studies that examine:

1. the link between stories and children's psychosocial development;
2. the role of traditional literatures in children's gender and relational development;
3. the impact of narrative on gender equity in learning environments;
4. storytelling in educational contexts.

Stories And Psychosocial Development.

Narrative is an essential educational practice, one that provides a way of knowing that is constructed, in the learner, both cognitively and affectively. In addition, narrative ways of knowing establish a creative, imaginary, flexible and developmental world-view (Bruner, 1986).

> The constitutiveness of language... creates and transmits culture and locates our place in it... Language involves both learning the culture and learning how to express intentions in congruence with the culture. This brings us to the question of how we may conceive of 'culture' and

[1] The majority of the literature cited here is limited to the past ten years and focuses on children and the impact stories and storytelling has on their learning and psychosocial development.

> in what way it provides means not only for transacting with others but for conceiving of ourselves in such transactions. (Bruner, p. 65)

Vygotsky (1962) believes that language is a primary function of cognition and is used to creation social structures. He feels that narrative discourse is also a act of cultural negotiation. This negotiation involves both listener and narrator in an awareness of the multiple meanings of language. Sutton-Smith (1995) describes this phenomenon as "the multivocal mind" (p. 69), which is a cognitive-linguistic response where story forms are created in order to explore theories. These theories, built on narrative, then become a kind of linguistic knowledge base. This encourages the story listener to create a multifaceted understanding of the world that is used as a context for learning. Evidence of this type of narrative knowledge, according to Sutton-Smith, is indicated by the multiple responses and plot structures that children create when inventing and telling stories. This storytelling capacity is also considered to be essential to self-development and personality growth in children (Paley, 1990; Trousdale, 1989a; Bruner, 1980; Davis, 1997).

> The characteristics of the fairy tale, allows children to relate particularly well to the tales...Exposure to the tales is so essential for young children's healthy development that being deprived of them will result in negative effects in adult life. (Trousdale, p.71)

Psychologists believe that by examining the symbolism in narrative they, and their clients, can better attain desired therapeutic goals and outcomes (Chinen, 1992), and the success of story therapies within the adult community (Chinen, 1996; Murdock, 1990; Gersie & King, 1990) has led many therapists to use storytelling in their work with juveniles (Sutton-Smith, 1995; Tierney, 1992).

Current research investigating the appropriateness and usefulness of stories and storytelling as formats for effective therapeutic intervention and personal growth is shown in Figure 1. These studies, conducted by educators and psychologists, can be broken down into three major categories:

1. Studies that examine the effect of life-stories on the psychosocial development and/or storytelling as a therapeutic method (Davis, 1997; Freeman, 1992; Tierney, 1992);

2. Studies that focus on the effect of storytelling models in families and the impact of cultural storytelling on children (Korman, 1995; Pierce, 1992; Stockrocki, 1992; Tierney, 1992; Williams, 1991).

Therapeutic Storytelling.

Davis (1997) and Tierney (1992) conducted studies designed to investigate the links between life-story and effective therapies by encouraging children to write and/or retell their life stories in order to help them identify and change 'at risk' behaviors. In Davis' study elementary school children were asked to tell and write their autobiographies during counseling sessions. Statistical analyses of these narratives were examined. Findings indicate that life-story therapies are no different in their effectiveness than other therapeutic interventions. However, both therapists and students reported anecdotally, that the experience of producing life-narratives had a positive effect on their self-concept.

Tierney (1992) worked with life-histories and traditional texts of Native Alaskans in his study examining the efficacy of storytelling in substance abuse education of at-risk Athabascan youth. Through a series of group discussions, public meetings, and open-ended interviews, Tierney developed a storytelling

method that encouraged students to tell, explore, discuss, and ultimately write down their life stories as part of a therapeutic milieu that he calls "cultural journalism" (p. 44). He found that "community storytelling provided a framework in which teachers and youth workers can help young people make connections that can empower them" (p. 46) and concludes that storytelling assists students in understanding their cultural heritage, creating healing environments in which to develop healthy habits.

Freeman (1992) examined storytelling as a therapeutic intervention in drug rehabilitation programs; focusing on group storytelling by encouraging family members to collect their oral history by sharing life stories and anecdotes. Freeman found that storytelling provides insights and clues into substance abuse issues and suggests that storytelling empowers participants because it encourages communal groups to reflect on their personal belief systems. Freeman also found that storytelling clarifies participant concerns and assists in the development of problem solving skills, especially when children have opportunities to share stories with other family members.

Cultural And Familial Storytelling.

The positive effect of hearing and sharing stories between family members is examined in studies by Stockrocki (1994), Williams, (1991), and Pierce (1992). Stockrocki found that, after sharing personal stories, her Navajo elementary school students were better able to address issues of self esteem and identity development. Williams (1991) suggested that Black middle class families created models of identity development through family discourse. Pierce (1992), who studied the effects of intergenerational storytelling on students' psychosocial development, found that after listening

and collecting the life stories of their elders the two-hundred seventh grade students involved in the study displayed more empathy towards their peers.

In related studies Ely, et al. (1998) and Korman (1995) studied gender differences in the life-stories of school children. Korman analyzed the life stories of sixteen sixth grade girls and found that familiarity with storytelling within cultural and familial situations influenced moral development. Ely, et al. (1998) studied the spontaneous narratives of Kindergartners and analyzed them according to gender differences. A detailed statistical analysis found that girls discussed relationships with greater frequency than did boys. Boys, on the other hand, focused on narratives that included more violence, action and aggression than girls.

In general, these studies suggest that when cultural and familial groups tell stories as an integral part of everyday activities, the children within these groups benefit. Children who take part in storied discourse and narrative events are better able to develop a sense of identity, are more likely to feel empowered, and learn to express themselves in more socially acceptable ways (Stockrocki, 1994; Tierney, 1992). Stories are also considered therapeutic because they are enjoyable and enable children to develop individual theories of identity and meaning (Sutton-Smith, 1995).

Figure 1

Studies in Storytelling, Narratives, And Psychosocial Development

Research	Date	Subjects	Method	Findings
Davis	1997	50 4th, 5th, & 6th grade students	Students were asked to tell & write life stories as a therapeutic intervention.	Life-stories are not statistically different from other therapies.
Ely, et al.	1998	96 children ages 4-9	Life-stories were told by children to researcher, stories were analyzed for themes of "agency & communion."	Gender differences were noted in stories. Themes of agency were lower in girls. Girls also talked about family while boys did not.
Freeman	1992	Teenagers & family members	Family discourse collected and examined.	Storytelling in family contexts enhances cultural. identity, and moral learning
Korman	1995	16 6th grade girls	Students' stories were analyzed for familiarity with oral traditions & issues of morality	Familiarity with storytelling influences moral development.
Pierce	1992	215 7th graders	Students listened to life stories of grandparents, student responses were also studied.	Stories of elders influence students' psychosocial identity development.
Stockrocki	1994	20 Navajo elementary school students	Stories were collected in Navajo community, transcribed and read to students.	Authentic stories assist in self esteem & identity development.
Tierney	1992	'At risk' teenagers	Stories were told and elicited from students.	Students' self esteem and cultural & social learning. was enhanced.
Williams	1991	Black middle class families	Family discourse collected and analyzed.	Family storytelling positively effects identity development.

Fairy Tales And Gender Development

The belief that stories teach cultural and psychological values has influenced feminists as well as educators. Feminists argue that folk and fairy tales teach sexual stereotypes and that traditional tales perpetuate misogynistic images of women (Dégh, 1979; Zipes, 1986). As a result, in the 1970's and early 1980's a number of studies were conducted to investigate the paucity of "nonconformist"[2] gender roles in children's fiction and basal readers (Barchers, 1985; d'Heurle, 1975; Johns, 1981; McDowell, 1977; Oliver, 1974; Paley, 1973). Findings from these studies suggest that the majority of stories published for children at the time did not portray strong female heroines. The few that did include women and girls as major characters contained mostly images of passive or victimized females. Few proactive female characters were recorded. In addition, these studies found that existing folk tales containing nonconformist female characters were rarely published or were not generally available to the public.

> To contend that these sex-role stereotypes are anachronistic is true, but not enough. The narrow stereotypes impose a severe limitation and an unnecessary constraint on the goals and the aspirations of girls as well as boys at a most critical and impressionable period of their lives. (Oliver, 1974, p.254)

---

[2] The use of the word 'conformist' and 'nonconformist' is defined by Westland (1993) where she suggests that boys discussed "conformist images of macho heroes" as the "staple ingredients of stories" (p 244-245). Conformist is used to define typical - or conservative - images of gender roles such as the working father and the stay at home mother.

In response to these studies, as well as to the growing feminist political movement, publishers of children's literature attempted to rediscover and publish feminist folk tales or "stories for free children" (McDowell, 1977, p. 45). In addition, traditional literature was revisited with an eye toward finding and publishing existing texts that presented women in 'nonconformist' roles such as giant killers and bull riders (Wellhousen, 1996). These authors began what McDowell calls the "new didacticism" (p. 46), as feminist scholars, educators, and child-psychologists refocused their attention onto traditional stories that described characters in "nontraditional"[3] gender roles (Bang, 1977; Phelps, 1981; Pogrebin, 1982; Riordan, 1985; Williams, 1973; Zipes, 1986). These folk tales were recommended in order to "re-story gender patterns" and "help define gender expectations in relationships and to create a more active powerful female voice" (Knudson-Martin, 1995, p. 93).

In order to continue to affect change in the content of children's fiction, feminist writers also began to create their own modern or "fractured" (Trousdale, 1995) stories, such as *The Paper Bag Princess* (Munsch, 1980), a story that reverses the characteristics of the prince and princess found in the classic tale of *Sleeping Beauty* (Opie & Opie, 1979), or *Cinder-Elly* (Minters, 1994), a rap version of *Cinderella* (Opie & Opie, 1979) where the heroine has enormous feet and wears day-glow green high-top sneakers. These stories, and others like them, were designed to challenge stereotypes regarding the roles of men and women in literature and fantasy. Reworked and rewritten modern feminist fairy tales were intended to "transfigure classical

---

[3] The definition of 'traditional' as opposed to 'nontraditional' is taken from Trousdale's study(1995) and is used to describe characters in stories that act inside the realmsof conformity. For example, a young girl who does housework as opposed to becoming a soldier.

narratives... by provoking the reader to reflect critically upon the conditions and limits of socialization." and "to show situations [in society] which call for change" (Zipes, 1991, p. 179).

It has now been over two decades since efforts to teach gender equity through children's literature began, yet, there has been "remarkably little research addressing the question of the actual effect of fairy tales on children" (Bottigheimer, 1987, p. 21). In response to the paucity of competent research in this area, Stone (1985), Trousdale (1995), and Westland (1993) all conducted qualitative studies investigating how children react to, and are affected by, the gender roles portrayed in modern published versions of Grimms' fairy tales (see Figure 2).

Stone (1985) conducted formal interviews with both girls and boys asking them their reactions to, and memories of, the story of *Cinderella*. She found that females use fairy tales as models, even in adult life, while males rejected folk stories after the third grade. Girls, she observes, react more strongly to proactive heroines than boys, and women find fairy tales to contain an "echo of their own struggle to become human" (p. 144). Stone recommends that more models of strong female heroines be presented to children in educational settings and that the link between fairy tales and the social development of girls be studied in depth.

In response to Stone's (1985) explorations, Trousdale (1995) and Westland (1993) both conducted qualitative studies of children's reactions to gender roles in folk and fairy tales. Trousdale (1995) conducted a case study of three adolescent girls' reactions to gender roles in televised and rewritten feminist versions of Grimms' stories; *Little Red Ridinghood* and *Sleeping Beauty*. Trousdale's findings indicate that her subjects identified moral issues

of trust, competitiveness and jealousy as more important than the gender stereotypes contained in the stories. Girls, Trousdale suggests, are interested in the ways nonconforming heroines act but also feel that "they would rather be normal" (p. 2) when describing future aspirations in terms of traditional roles such as motherhood and homemaking.

Westland (1993) conducted her study at a private school in Britain, asking one-hundred sixth graders to discuss their impressions of European folk tales. She found that girls in her study expressed conflicting reactions to folk tales. They preferred to identify with fairy tale heroines such as the giant killing character of *Molly Whuppie* (Phelps, 1981), as opposed to the housekeeping *Cinderella*. However, they also day-dreamed of being princesses with beautiful clothes and rich boyfriends. Boys in Westland's study expressed interest only in the violent or aggressive actions of male characters.

In both Westland (1993) and Stone's (1985) studies, boys expressed appreciation for the violent or aggressive images of male protagonists contained in the tales and did not elect to discuss their reactions to the female characters in any great detail. In general, these studies found that girls and boys reacted differently to traditional texts suggesting that the gender of the listener, as well as the gender of the characters in stories, affects how stories are interpreted, used, and understood.

Narrative And Gender Bias In Educational Settings

A related set of research literature, investigating the connections between discourse, gender, and psychosocial development, indicates that in school classrooms girls are not listened to or valued as highly as their male

counterparts (Wellesley College Center for Research on Women, 1995; Orenstein, 1994; Sadker & Sadker, 1994). Teachers talk and listen to boys more than girls (Sadker & Sadker, 1994) and, as a result, girls become silenced (Brown & Gilligan, 1992) and go "underground" (Orenstein, 1994). Listening to the stories of girls and young women has led Gilligan (1993) to suggest that through listening to and encouraging the stories of girls and young women we, as a society, can better understand how to change existing educational systems in order to encourage parity in both school as well as society. Gilligan also finds that young girls have begun to develop a strong caring ethic that becomes part of their moral decision making. In addition, Ely, et al. (1998) found that girls, when talking about life situations, tend to focus on family events while boys discuss conflict and bravery most often.

Boys are also impacted by the effects of gender inequality and recent research suggests that sexism is pervasive and destructive to the development of young men, especially during elementary school years (Canada, 1995; Pollack, 1998; Sabo, 1995). Boys, according to Pollack, are "experiencing deep subliminal yearnings for connection - a hidden yearning for relationship" (p 18). Pollack suggests that interventions to "change the boy code" (p. 20), (i.e. the emphasis within male peer groups to focus on competitive and aggressive behavior), needs to be created.

Two studies that examine connections between narrative, literature, story content, and gender bias were recently conducted by Caspi (1994) and Newman (1993). Caspi worked with sixth-grade students who were asked to read a selection of books, such as biographies of Madam Curie, Eleanor Roosevelt, and Laura Ingalls Wilder, that depict characters in stereotypical and nonstereotypical roles. Students were then asked to join weekly

discussion groups where debate and discourse were encouraged and recorded. Findings from this study show that stories depicting strong female characters in nontraditional roles elicited the most conversation from students by provoking them to rethink their own biases, attitudes and beliefs regarding gender roles. The author suggests that more work be done toward encouraging students to reflect on gender roles by using characters from children's fiction. Newman (1993) worked with seventeen Kindergarten students by asking them to dictate narratives to researchers. These narratives were then analyzed for gender differences. Newman found that girls tend to dictate stories that dealt with relationships while the majority of boys told stories about aggressive or adventure characters.

Taken as a whole, these research studies bring up questions regarding the lack of focus on family and community among the stories boys tell and suggest that "on this evidence we should be worrying about the effect of [storied] stereotypes not [only] upon our daughters, but upon our sons" (Westland, 1993, pp. 244- 245). They raise questions about how girls and boys understand stories, how children narrate their world, why girls' voices center on family, relationships, community bonds, and caring, and what we as a society value or devalue about the female voice. However, studies that investigate the effect of traditional literature on identity and gender development, to date, are still few. The literature that does exist suggests a link between stories and learned attitudes regarding gender roles and gender relationships and also implies that stories are useful models for rethinking and reteaching "the social construction of gender" (Sabo, 1995, p. 64).

Figure 2

Recent Studies in Children's Reactions to Gender Issues in Stories

Research	Date	Subjects Studied	Method	Findings
Caspi	1994	10 6th graders	Students were asked to read selected novels, respond to surveys, and their reactions to racial and gender stereotypes.	Stories about strong female characters taught students to rethink stereotypical attitudes and beliefs.
Newman	1993	17 Kindergartners	Narratives were elicited from students, stories were then analyzed for gender differences.	Girls dictated topics about relationships while boys told stories about aggression and adventure characters.
Stone	1985	44 elementary school students, 10 adults	Fairy tales read to student by adult, student responses elicited in informal interviews.	Girls focused on fairy tales into adulthood while boys rejected them after third grade.
Trousdale	1995	3 eleven year old girls	Fairy tales read to student by adult, televised 'modern' versions of stories viewed, responses elicited through a series of in-depth interviews.	Subject identified themes of morality and trust as most important. Subject appreciated non-conformist characters but identified with traditional gender roles.
Westland	1993	100 British private school students in sixth grade	Fairy tales were read aloud to students by adult, responses were elicited through writing, artwork and interviews.	Girls reacted in conflicting ways, expressing interest in both traditional and non-traditional gender roles. Boys appreciated violent And aggressive characters i fairy tales.

Storytelling In Educational Contexts

Research studies about narrative and gender development indicate that stories have an impact on children's attitudes and beliefs, especially on young people's understanding and construction of gender. Nevertheless, most of these studies examine children's spontaneous narratives as responses to various kinds of literary scripts such as reading, questionnaires and surveys, hearing stories read aloud, or watching televised dramas of traditional texts. The unanswered question that remains is: What is the effect of telling traditional stories to children, especially in educational settings?

An enormous volume of anecdotal and popular literature regarding the value of storytelling in classroom situations is now readily available (Bennet, 1993; Bruchac, 1997; Collins & Cooper, 1997; Dailey, 1994; Gillard, 1995). These authors are teachers and/or storytellers who give personal testimony and 'how to' advice on the effectiveness of storytelling in literacy and content area instruction. Nevertheless, few of these authors have conducted formal research evaluating storytelling in educational contexts. Historically this is partly due to the fact that storytelling has been considered the stepchild of reading and literacy programs and has been delegated to library story hours, preschools, and Kindergarten classrooms (Brown, 1951; Bryant, 1905; Sawyer, 1942; Shedlock, 1952). Although storytelling has a reputation of being a rewarding activity, many teachers feel that storytelling is useful only as an enrichment activity (Farrell & Nessel, 1994). However, as interest in how narrative impacts the construction of teaching and learning has grown, more studies are now being done that investigate the value of

storytelling in classroom environments (McCabe, 1997; McEwan & Egan, 1995).

Several studies examine the activity of storytelling for its educational impact. These studies examine how students develop abstract concepts (Gallas, 1994), social values (Rosman, 1992), literacy (Farrell & Nessel, 1994), as well as enhancing creativity and listening skills (Doss, 1983; Mello, 1997; Nelson, 1990). The research can be categorized into three major groups:

1. Studies that investigate if storytelling can be an effective teaching method (Baumgartner, 1996; Farrell & Nessel, 1995; Rosman, 1992);

2. Studies that examine learning outcomes during storytelling events. (Doss, 1983; Gallas, 1994);

3. Studies that examine links between literacy learning and orality[4] (Farrell & Nessel, 1995; Gerbracht, 1994; Nelson, 1990).

Baumgartner (1996) and Rosman (1992), for example, conducted studies examining the effectiveness of the storytelling teacher. Using heuristic and ethnographic approaches, Baumgartner and Rosman investigated their own process in learning to tell stories. They also discussed how they used storytelling in classroom contexts. These researchers report gaining great personal satisfaction in learning to tell stories aloud. In addition, both studies found that storytelling is an effective teaching tool because it affords students with opportunities to process information in personal and imaginative ways. Rosman, a teaching rabbi, also recommends using storytelling as a technique for imparting cultural and spiritual values to children.

---

[4] Orality (Ong, 1982) is used to describe a narrative created and passed on by word of mouth or through an oral tradtion without the use of scripts, books, or other written texts.

Storytelling was also found to enhance the listener's creativity, imagination, and comprehension (Doss, 1983; Mello, 1997; Nelson, 1990; Yvetta & Schaer, 1986). Yvetta & Schaer conducted an examination of children's recall using both first-person and televised storytelling events and found that children who hear stories told aloud display greater recall of facts and information than their peers who were presented with the same information through television or reading aloud. Televised, as well as computerized, texts are all, according to the authors, "imposed forms of information" (p. 1) because they require passive behavior or prescribed behavior on the part of the student. Storytelling, they suggest, is a more effective teaching method because it encourages interactions between teachers and students.

Doss (1983), Nelson (1990), and Mello (1997) analyzed student responses to stories told aloud and examined the scope and depth of imagery content, reflective language, and images in student artwork and found that, in response to storytelling, students became more flexible and powerful. Nelson (1990) also found that students used more description in their conversation after hearing stories told aloud. In general, these studies assert that forms of imparting information such as storytelling, narrative, and discourse have a greater impact on student memory because they require active participation and creative input on the part of the listener.

Findings from studies that examine the connections between storytelling and learning outcomes suggest that storytelling is useful in teaching literacy and communication and indicate that it is important for teachers to incorporate storytelling in their instructional methodology. These studies also suggest that storytelling is a persuasive medium for imparting

content information, language development, self-perception, morality, and creativity.

Figure 3

Recent Studies in Storytelling And Education

Researcher(s)	Date	Subjects Studied	Method	Findings
Baumgartner	1996	20 3rd graders	Researcher told stories to students & reactions were elicited.	Storytelling is an effective teaching method.
Doss	1983	20 5th graders	Stories, as well as other arts events were presented to students, response to tests were analyzed.	Creative arts, including storytelling are valuable teaching & learning activities.
Farrell & Nessel	1995	26 1st graders	Stories were told by teachers, student retellings & responses measured for fluency.	Storytelling enhanced fluency, vocabulary acquisition and recall.
Gallas	1994	20 1st & 2nd graders	Teacher/researcher told and elicited stories from students.	Students tell stories in order to explore content and develop self-image.
Gerbracht	1994	94 3rd graders	Teachers and students were audio taped telling stories. Taped performances & writing were analyzed.	Storytelling is an effective method for enhancing writing ability.
Mello	1997	10 middle school special-needs students	Researcher told stories to students, responses were elicited.	Listeners create imaginary images when listening.
Nelson	1990	52 4th graders	Parts of stories were told to students written & verbal responses were elicited.	Listeners create varied and diverse images in response to story imagery.
Rosman	1992	60 1st & 2nd graders	Stories were told to children & their responses were recorded for study and analysis.	Storytelling is a educational event that enhances self-awareness, imagination, & cultural knowledge.
Yvetta & Schaer	1986	40 Kindergartners	Stories were told or televised and replayed, students recall of story details tested.	Children who listened to stories, as opposed to watching TV had greater recall skills.

Summation

Evidence from current research suggests that traditional tales have an impact on student attitudes regarding gender equity and self-concept (Caspi, 1994; Newman, 1993; Tierney, 1992), and that storytelling is an effective way to teach and learn in classroom environments (Baumgartner, 1996; Davis, 1997; Korman, 1995; Rosman, 1992). In related studies, Stone (1985), Trousdale (1995), and Westland (1993) designed investigations that examine the effect of folk tales on children's gender development and learning, finding that children reacted in conflicting ways to gender roles. On the other hand, neither Stone, Trousdale, or Westland, used storytelling as the primary mode of delivering information to their subjects. In addition, educational research that examines the effects of storytelling on classroom learning has not investigated student's responses to the underlying content of the stories, especially gender stereotypes.

Although studies examining gender differences in narratives of girls and boys did look at gender specific responses (Caspi, 1994, Ely, et al., 1998; Newman, 1993), studies that investigated the effects of folk and fairy tales on attitudes regarding gender roles (Stone, 1985, Trousdale, 1995; Westland, 1993) did not ask boys to discuss their opinions of female protagonists, nor did they ask girls to comment directly on the actions of male characters. Instead they focused on issues of fear and submission, beauty and virtue, and the conformist behaviors of women and girls.

The subjects in all three studies ranged in age from twelve to fourteen

years, and were middle to upper-class students,[5] attending private schools in the Mid-Western United States and Great Britain. Westland (1993) suggests that further studies use storytelling instead of reading aloud. In addition, Westland feels that future research studies should focus on working class subjects in order to "draw out issues not covered in this initial [study] by making more sophisticated use of models of children's psychological development" (pp. 245-246). Finally, these studies considered only stories originating from Western literary traditions, ignoring the vast canon of folk literatures from cultural sources other than of European derivation.

Statement Of Question

Studies investigating the effect of traditional literatures on gender development and self-concept are few in number. In addition, those that have been conducted, focus mainly on adolescents who are upper middle class white adolescent subjects. Findings indicate that, in general, boys react to fairy tales in 'conformist' ways (Westland, 1993), while girls seem conflicted about how to value heroines' actions. The stories used in these studies have not been presented in storytelling form and have not taken into account the folkloric and editorial history of folk tales. In addition, research to date has been confined to the use of folk tales from Western European traditions only and has not expanded to consider other genres or cultures. Questions left unanswered by previous studies include the following:

---

[5] Three out of the one hundred students in Westland's (1993) study were the exception. These students were labeled "travelers" (children of migrant or Romany families).

- Is there anything in the story such as events, ideas, concepts, or ways of behaving that is new to the child?
- In what ways do children connect the story events to their own lives?
- What meanings do children make of gender roles in these stories?
- How do children respond to characters in stories that act in 'traditional' and 'nontraditional' (Trousdale, 1995) ways?
- How do children compare their own gender roles with that of the gender roles in stories?
- What connections do children make between their own gender and that of the characters in stories?
- What opinions do children have regarding the way the story characters act and react to story events? Do they think that characters act the way they do because of their gender?
- Is there a relationship between the child's gender and their identification with characters in the story?
- What values do children place upon the various roles, jobs and tasks the story characters perform?
- What values do children place upon these same roles, jobs and tasks in their own lives?

Given the narrow scope of existing information, new research is needed in order to investigate the impact of traditional literature on gender development. New research needs to include a wider range of gender roles from multicultural sources. It is hypothesized that broader and more complex depictions of gender roles, from wider and more varied sources, will produce deeper responses from both girls and boys and that given a wider scope of images and characters, children will be more flexible and more accepting of nontraditional gender roles. In addition, telling these tales aloud will influence children's responses.

CHAPTER II: METHODOLOGY

Chapter II: Methodology

Question

This study investigates the following question: What are children's responses to the gender roles depicted in orally told folk tales and other traditional stories? This study also investigates the use of traditional texts and storytelling as educative tools. It is designed to address issues brought up in previous studies that focus on gender identity and folk tales (Stone, 1985; Trousdale, 1995; Westland, 1993) by presenting a wider range of story characters in a variety of gender roles from world-tales including folk tales, myths and legends. In addition, this investigation addresses gaps in existing research (Brown & Gilligan, 1992; Gilligan, 1993; Orenstein, 1994; Stone, 1985; Trousdale, 1995; Westland, 1993) by examining both boys' and girls' reactions to male and female characters in traditional texts.

Assumptions

This study is based on the following assumptions:

1. Stories are conceptual paradigms and 'transactional events' that humans create to make meaning regarding the world around them (Bruner, 1990; Vygotsky, 1962).
2. Stories are used by humans to investigate cultural, interpersonal, cosmological, and educational information (Atkinson, 1995; Campbell, 1990), as well as gender development (Westland, 1993).

3. Stories play a vital role in learning and teaching (Paley, 1990; Wells, 1986).

It is also understood that by articulating and clarifying the voices and perspectives of student participants, a deeper understanding about gender relationships, children as meaning makers, and uses of world mythologies in educational settings will be made.

Rationale

Because children are the major consumers of traditional texts in our society, the question of how folk tales may or may not impact learning remains important to our understanding of education and human development. This study explores children's responses to the gender roles portrayed in traditional texts. The method used in developing this thesis is influenced by feminist and qualitative research studies, such as those conducted by Stone (1985), Westland (1993), and Trousdale (1995) who compared children's attitudes and learnings regarding gender through their written and verbal responses to reading or viewing Grimms' fairy tales. It also takes into consideration feminist commentary on traditional literature (Doniger, 1998; Larrington, 1992; Warner, 1995) and is intended as a response to, and a deeper investigation of, traditional literatures' place in educational environments.

Participants

Research focusing on children's responses to gender roles in fairy tales, to date, has centered around adolescent upper-middle class white private school students who were above average and/or gifted children (Trousdale, 1995; Westland, 1993). This study attempts to broaden the existing research, by focusing instead, on a small sample of fourth grade students, ages 9-11, who are children of working class to lower middle class parents attending a public intermediate school in a small New England mill town.

Subjects in this study were chosen because they were: a) average to above average intelligence, as determined by school records, and b) were average to above average readers as determined by the school reading assessment: Jerry Johns Reading Inventory. Prior to the study, the school administration staff declined to allow nonschool employees, including researchers, access to student records. As a result, the participating teacher was asked to read student files and note test scores in order to determine which students might be eligible for membership in this study.

After reviewing student records, eleven of eighteen students were found to be eligible. Of these eleven, four were girls and seven were boys. These students made up the core group for this study. Ten of the eleven eligible students reported, during interviews, that they were Franco-American, Irish-American, or 'Yankee' descent. One student said s/he was Native American.

In keeping with the Lesley College guidelines for human research, this project was conducted in an ethical manner. All data remains confidential and all persons named in the study are identified by aliases. Place names are

also renamed in order to assure the privacy and anonymity of research participants. Figure 4 indicates aliases and ages of participating students.

Figure 4

Participants: Alias And Age

Name	Age (9/97)
Kimberly[6]	10
Laura	9.5
Missy	9.5
Peg	10
Brendan	10
Jacob	11
Matt	10. 5
Nathaniel	10
Randy	10.5
Steven	10
Tom	9.5

[6] Names of all participants, as well as place names, have been changed in order to assure anonymity.

Six students, three girls and three boys, were selected by the teacher to be part of an intensive group that met in individual (one-on-one) interviews. The original intention behind this decision was to create gender groups of equal numbers. With three girls and three boys an even and consistent number of both boys and girls would be interviewed. The remaining five students from the core group met in either small, single gender interview groups (three to four students per session), or in partnerships (two students interviewing at the same time). The entire core group remained constant for the duration of this study with one exception: Peg's family moved out of state in February 1998.

Research Site

Mrs. Lowell's (the participating teacher), fourth grade class at Washington Intermediate School in River Falls City was the site for this research study. River Falls is a midsized central New England mill town approximately 10 square miles in area and home to approximately 20,000 people. The city saw its economic heyday during 1890-1950, when factories lined the Susquahatch River and produced shoes, canned goods, cloth, furniture, paper, lumber, and small machinery for overseas and domestic markets. Mill work dwindled during the later half of this century and the city is now in severe economic decline. River Falls does currently retain some industry. Its largest employers are currently a teaching hospital, a bowling ball factory, a lumber mill, a bakery products company, and a catalogue

distribution center. Most families who live in the city rely on 'blue collar' and service industry jobs to make ends meet. Unemployment is over 10% and factory related jobs are now scarce.

Approximately three-hundred students in grades four, five, and six attend Washington School, the majority of these students come from white, working class families. The school is housed in a large two-story brick and cement block building which was originally built as a high school in the 1930's and is situated in the northeast corner of the center city, three blocks from the police station, one block from a city highway, and directly opposite a small city park and two housing projects.

Mrs. Lowell's classroom is located on the first floor in the back north corner of the school. The room itself is rectangular in shape, about 100 square feet, with high ceilings and large windows looking out onto the street. Walls are lined with blackboards and wooden bookcases. Children's desks are arranged in groups of four or six pushed together to form tables. Two computers and one printer are set up at the back corner of the room next to the teachers desk which is also against the back wall. The floor is carpeted with a stained and well-worn green rug placed over the old wooden floors.

Access

During the late spring and summer of 1997 approval for the research study was sought from both the school district and building administration. A written proposal was submitted to the River Falls school board and in July 1997 permission was granted in writing. Through a series of interviews and email conversations the principal, participating teacher, and researcher

arranged a schedule of activities for the coming school year. A small office on the second floor of Washington School was donated by the school as a permanent and private location for interviews.

After the participating teacher selected a list of eligible students, a letter of explanation requesting parental permission for student participation was mailed. During the first week of school, parents were invited to attend an informational presentation that took place during the first PTA meeting. Permission slips were given out at this time and a second set was sent home with students. The participating teacher collected all parental consent forms and passed them along to the researcher. 100% of parents approved their child's participation.

Students were then given an opportunity to elect to participate. Care was taken to create a collaborative environment where students had choices and control over their level of participation. This was done by setting up an introductory storytelling session. During the third week of September 1997 an entire day of storytelling activities was conducted. Students were given opportunities to listen to stories, discuss the research procedures, question the storyteller and teacher, and check out the recording equipment. Core group students were then asked if they were willing to volunteer to be part of the core group. Students in the original core group said that they were willing to "give it a try," with the exception of Steven who asked if he could "see how it went and then make up [his] mind as [he] went along." As the study progressed Steven became more and more enthusiastic about his participation. He never elected to drop out.

Methodology

This study is qualitative and naturalistic in its approach and is grounded in the phenomenon of telling and reacting to stories. Its major purpose is to investigate areas not accounted for in previous research by including multiple perspectives of children of both genders and by providing information about what elementary school students say regarding gender roles depicted in traditional texts. The following methodological perspectives informed procedure and method:

1) Grounded Theory: Grounded theory includes the researcher and subject(s) in an iterative process based on research questions (Strauss & Corbin, 1997). In grounded practice, method evolves as data are collected, examined, and meanings are negotiated. Emergent theories are then brought back to the field and are used to modify concepts, protocols, and investigative practice.

This study utilizes such a process. For example, students discussed preferences and reacted to the qualities of characters in stories at the beginning of this study. As the study progressed, their reflections deepened and protocol questions were changed in order to address student input. Stories and questions were presented to students, responses recorded, and questions as well as analytical perspectives were then reworked and reinterpreted - dependent on student feedback. In addition, due to the iterative and grounded nature of this examination, the sample population was intentionally small so that the questions could be examined in-depth and over time. The goal of the study was to get the most holistic information possible from a small sample population so as to include participants in the

exploration and development of the research.

2) Feminist Research Practice: This study uses feminist research practices described by Lather, 1991, Nielsen, 1990, Olesen, 1994, and Reinharz, 1992. This study is grounded in the discourse of children, a traditionally powerless group in our society, and uses their perspectives and stories as the primary data for making meaning out of the research encounter. In an attempt to break down some of the hierarchical and power relationships that are inherent in any relationship between adults and children, this investigation attempted to create a research setting that enabled students to express their thoughts and viewpoints in a safe and respectful environment. It was also designed to give students an opportunity for expressing and exploring their own thinking.

Validity

Maxwell (1996) states that validity, in qualitative research, is both an "issue of design" (Maxwell, p. 87), and an issue of credibility, as it address the question of why findings should be believed? The validity standard that this study works within is one of authentic relativism, in that it depends on the research design, development of the research relationship, and the reflections and understandings of participants in order to create an authentic account that is grounded in the reality of the event. In this study, care was taken to capture a legitimate understanding of the study's context by presenting as complete a picture as possible of what participants, including the researcher, actually said, did, thought, and perceived.

Validity issues were addressed in this study as part of its

epistemological grounding as well as its method. For example, validity issues were deliberately structured into the research design and plan. These include; a) using methodology that correspond to the design (Grounded and Feminist approaches); b) including on-going collaborative approaches to discussion and investigation of research questions; c) paying attention to disconfirming and divergent data; d) collecting multiple data from multiple sources as a way of checking out researcher beliefs, assumptions, and biases; e) an on-going system of "memoing"[7] (Maxwell, 1996; Creswell, 1998) on the part of the researcher. In addition, three major types of validity; descriptive, interpretive, and theoretical (Maxwell, 1996) were specifically addressed in this study.

Descriptive Validity

Observations, field notes, taped performances of storytelling events, taped group interviews, and taped/transcribed individual interviews were collected in order to acquire a valid account of the research process. In addition, different forms of data: surveys, writing samples, test scores, interviews, and observations, from multiple perspectives (participants, researcher, and teachers), aided in establishing triangulation of the data.

[7] During the course of this study the researcher kept a series of weekly memos of her thoughts, impressions, theoretical views, and observations of the work. In addition, she attended a course at Lesley College entitled "Issues In Research" that allowed her access to a collegial support group. In addition to reflection and collaboration between the researcher and participants, members of this course provided additional sources ~~of~~ for reflection and analysis. Collegial input added to the validity of the study.

Interpretive Validity

In the process of interpreting the data, emerging theories pertaining to findings were presented to students during interview sessions. The reflections of students regarding the research helped guide the direction of the study. In keeping with grounded methodology, students were asked to react to the research question in an on-going dialogue which helped to reformulate the interview protocols. In addition, a series of interviews and focus group sessions with both students and staff including informal conversations, question and answer sessions, field notes, and student interviews helped to explore and strengthen interpretive validity.

Theoretical Validity

Theories from gender development (Pollack, 1998; Gilligan, 1993), feminist mythology (Larrington, 1992, Doniger, 1998), comparative mythology (Campbell, 1990), developmental psychology (Bruner, 1985), as well as education (Paley, 1990) and linguistics (Vygotsky, 1962; Ong, 1983) were used as a basis for establishing prior theoretical standpoints. Preexisting scholarship added to the validity of this study by serving as groundwork and provided tools for reflection, development of protocols, and interpretation of the data. In addition, validity was addressed by checking out alternative or rival theories and by looking for divergent or negative data.

The following approaches were used in investigating and establishing 'valid' theories and conclusions:

1. The study included a small sample of students and one researcher. This may be viewed as a limiting factor, however, the narrowness of the

participant population provided opportunities for research questions to be examined deeply over an extended period of time. The intimacy and consistency that the limited participant pool, provided benefited the study's validity in that it allowed a intense level of reflexivity to evolve (Hammersley & Atkinson, 1983).

2. Protocols were developed that examined issues in an iterative manner. Students were also assured of confidentially. Negative as well as positive answers were included and examined during interviews. In addition, student input was considered the primary 'truth.' Emergent theories were discussed with students. As a result, modifications to conclusions were made and were included as part of the findings.

3. Theoretical conclusions took into consideration changes in student thinking. Theories were based, in part, on the praxis that occurred during the research process and included the evolution of students' beliefs regarding the value of gender roles. In developing a theoretical standpoint based on change, validity was strengthened because praxis is an exemplar of movement, and as such it includes, rather than excludes, multiple perspectives, or "validity threats" (Maxwell, 1996, p. 92).

4. Finally, theories and opinions of both student and researcher were tested against findings from previous studies (Stone, 1983; Trousdale, 1995; Westland, 1993). Agreement with prior research, as well as divergent findings from this study, were included as part of the research conclusions.

Researcher Bias.

It is impossible to rule out all biases on the part of the researcher, therefore, this study attempted to create opportunities for the researcher to

reflect on and face her assumptions and beliefs. Accountably measures included; keeping journals, reflective writing, observation notes, and member checks.

Reactivity.

The response of participants was influenced by the environment in which the research took place. Attempts were made, in the study design and application, to work within a public school setting, while at the same time providing a comfortable and private atmosphere. This was done in a variety of ways: a) research events took place in both the classroom as well as a private office which was set aside solely for that purpose; b) students and researcher were given privacy during interviews and no other school staff was privy to conversations, and; c) during the entire time, students were given the option of not participating.

Data Collection

Data came from the following sources:

a) student preference surveys;

b) two sets of stories written by students;

c) individual interviews between researcher and six students in the core group (i.e. six students-three boys and three girls);

d) small group interviews in same gender groups;

e) small group interviews of mixed gender groups.

All interviews, surveys, and other data were collected over a nine month period, from September 1997 through May 1998. Figure 5 depicts the number, variety, and frequency of data collection activities.

Figure 5

Data Collection Matrix

TYPE OF DATA	METHOD	PARTICIPANTS	NUMBER	DATE
student generated stories	written	Participant Group (11 students)	2 sets 9/97: N=11 4/98: N=10	September & April
preference survey	written	Participant Group	10	April
mixed gender group interviews	taped/on site	Participant Group	3	September - April
individual interviews	taped/on site	Core Group (3 boys & 3 girls)	28	September - April
single gender group interviews	taped/on site	Core Group	4 (boys only) 4 (girls only)	September - April
AUXILIARY DATA				
group discussion	taped/on site	Class Group (18 Students)	4	September - April
field notes, memos, summaries	written, taped on & off site	Researcher	On going basis	September - April
teacher interview(S)	taped/on site	Participating Teacher & Researcher	3	September & April
storytelling session(s)	taped / on site	Class Group	9	September - April

Materials

Data collection focused on students' reactions to stories that were told aloud. The stories presented during storytelling sessions were selected from a wide variety of traditional texts and included myths, folk and fairy tales, sections of epics, legends, and fables. Sources of these stories were written anthologies, other storytellers, and transcripts. Each story was carefully researched regarding any information about its literary history (Clarkson & Cross, 1980; Crane & Crane, 1886; Dundes, 1988; Hallet & Karasek, 1996; Opie & Opie, 1974; Tatar, 1987; Thompson, 1968; Zipes, 1993a). Scholarship regarding interpretation and structural analysis of stories was also taken into consideration (Bettleheim, 1977; Bly, 1990; Bottigheimer, 1988; Campbell, 1949; Chinen, 1996; Dundes, 1988; Garvey, 1978; Gersie, 1992; Kates & Reimer, 1994; Larrington, 1992; Murdock, 1990; Segal, 1990; Warner, 1995; von-Franz, 1996; Zipes, 1993b). The stories (see Appendix A) were chosen using the following criteria:

1. Stories from a wide variety of world literatures were selected. Each story could be interpreted and analyzed for symbolic meanings and all stories were variants of frequently collected folk-literature representing a wide variety of cultural sources.

2. Stories were selected because of their depictions of imaginary heroes and heroines in a variety of diverse gender roles. Stories had to include human protagonists so that students could more easily make connections between the actions of characters in stories and the actions of people in real

life situations. In addition, each story depicted human protagonists - who could be identified by their gender - as opposed to androgynous magical beings and/or anthropromorphised animal characters.

3. Stories were chosen based on motifs about gender (see Figure 7). Most stories had to either show a character embracing either a traditional or nontraditional gender role. Some tales were chosen, for purposes of discussion, because they describe characters who act in both nonconformist and conformist ways within the same story.

4. In order to ensure that the audience would listen and find the storytelling sessions rewarding, story content and plots had to be fun, entertaining, or contain strong dramatic content.

Figure 6

Stories Included In Study

Story	Origin	Synopsis
Arrooga	Russia/China	The gods teach Arrooga a lesson because she thinks she is the most beautiful girl in the world.
Atalanta	Greece	A heroine myth/stubborn bride tale. *Atalanta* is a warrior princess who has sworn never to marry. She is tricked into marriage by the goddess Venus who assists her would-be suitor.
The Bear King	Norway	A version of the Psyche myth, a young woman marries a prince who is disguised as a bear. She breaks a taboo and must go through many labors to win her husband back.
Brave Tokyo	Japan	A warrior woman story. In this legend *Tokyo* the daughter of a great Samurai redeems her fathers' honor by slaying a water serpent and curing the emperor of a mysterious disease.
Farmer Grumble	U.S.A.	A folk tale depicting standard stereotypes of the stubborn and inept husband and the capable ever-suffering wife. In this story a farmer exchanges roles with his wife and ends up destroying the house.
Finn McCool & The Giant	Ireland	A 'nontraditional' hero tale in which the wife of the great hero, *Finn McCool*, defeats a giant by using trickery and intelligence along with the help of her husband's magic powers.
Hansel & Gretel	Germany	A twin story that describes how fraternal twins are abandoned in a forest during a great famine, captured by an evil witch whom they outwit and are assisted by magic birds.
Icarus	Greece	The gods teach I*carus* a lesson because he thinks he is the most powerful boy in the world.
Iktomi	Cree	The gods teach I*ktomi* a lesson because he thinks he is the most beautiful boy in the world.
The King of Ireland's 13th Son	Ireland	A Cinderella/Iron John story in which a young prince is tricked out of his inheritance by an evil fairy and ends up working as a kitchen boy for the King of France. He gains the princess's hand in marriage by fighting three monsters. His identity is revealed by a magic ring.
Kathadin	Algonquin/ Mic Mac	A newly married couple go out into the forest and meet Kathadin, a monster. The woman tames him with kindness. In a final battle he becomes the famous mountain.

(table continues)

Figure 6

Stories Included In Study

Story	Origin	Synopsis
Lazy Kate	England	A newly wed wife gets out of having to do housework by tricking a *Rumplestiltskin* type character, who sets a spell on her spinning wheel.
Maui	Hawaii	A twin story and creation myth that tells of how Maui, the great hero, with the help of his sister, lassos the sun.
Mizilka	Turkey/Iran/ India	Mizilka disguises herself as a soldier and goes off to join the sultan's guard. Her disguise is suspect and she passes many tests, returning home to her father in victory.
Molly Whupppie	Europe	Molly and her sister go through a series of adventures, kill a giant and rescue two princesses who they eventually marry.
The Moon & The Sun	Mexico	A 'nontraditional' Cinderella story combined with a creation myth that tells of how the moon and sun got into the sky. A young woman sacrifices herself in order to save her brother's honor and is rewarded by being transformed into the sun.
Mother Holde	Finland	A Cinderella story that focuses on a fatherless girl who falls down a magic well and mysteriously finds herself in an enchanted land where by hard work and kindly acts she is rewarded with gold and freedom.
Princess Dido	Greece	Dido, tricks the King of Carthage using her knowledge of mathematics in to giving her the city for her own.
Ulysses & Cyclops	Greece	A hero myth - part of the Odyssey cycle - that relates how Ulysses escapes from the giant Cyclops through trickery and intelligence.
Sedna	Inuit	A traditional stubborn bride tale, in which a young girl refuses to marry a god. Her father attempts to force her into the marriage but she escapes and becomes the goddess of the ocean.
The Wisest Person in the World	Greece	Hera gives the wisest person in the world a choice: to become a man or a woman? The audience has to decide what the outcome will be.
Why The Tides Ebb & Flow?	Ghana	A creation myth in which an elderly woman, with strength of mind and stubborn spirit tries to outwit a powerful sky god and gain control over the forces of nature.

In addition to content, stories were also selected for their portrayals of gender roles and gendered motifs. Stories about vanity, foolishness, courage, house work, as well as magical interventions by mythical beasts and witches were selected. Figure 7 is a structural analysis of some of the motifs prevalent in selected stories:

Figure 7

Gender Role Motifs And Characters in Stories

Cinderella Motif *King of Ireland's 13th Son* *Mother Hole*	**Characters with Flaws & Vices** *Arrooga* *Iktomi* *Icarus* *Lazy Kate*
Clever Heroes & Heroines *Finn McCool* *Iktomi* *Ulysses & Cyclops* *Lazy Kate* *Mizilka* *Princess Dido* *Why the Tides Ebb & Flow?*	**Reversal of Traditional Gender Roles** *Atalanta* *Farmer Grumble* *King of Ireland's 13th Son* *Tokyo* *Molly Whuppie* *Mizilka*
Warrior Women *Atalanta* *Mizilka* *Molly Whuppie* *Tokyo*	**Traditional (Warrior) Heroes** *Finn McCool* *Icarus* *King of Ireland's 13th Son* *Maui* *Ulysses & Cyclops*
Monsters, Giants, Mythical beasts *Bear King* *Finn McCool* *Iktomi* *Kathadin* *King of Ireland's 13th Son* *Mizilka* *Molly Whuppie* *Tokyo* *Ulysses & Cyclops*	**Nonviolent Heroines** *Bear King* *Finn McCool* *Kathadin* *Lazy Kate* *Maui* *Mother Holde* *Princess Dido* *Sedna* *Why the Tides Ebb & Flow?*
Evil Witches *Hansel & Gretel* *Bear King*	**Good Witches** *Arrooga* *Mother Holde*

Storytelling

Between September 1997-May 1998, students were asked to participate as active listeners, to monthly storytelling presentations executed by the researcher/storyteller. The first and last session were considered an introduction and closure to the study. These sessions (September & May) were structured as conversations rather than investigations regarding the research question. The remaining seven sessions consisted of three to four stories each. Storytelling sessions took place inside the classroom on a monthly basis. During the storytelling sessions, chairs and desks were moved back and a rug was repositioned so that students could lounge comfortably during the listening/telling time. Each session was taped and transcribed (see Appendix A). Figure 8 indicates the titles of the stories and the dates on which they were told.

Figure 8

Storytelling Sessions

Month	**Stories Told**
September	*The Foolish Man, The Tortoise & The Hare*
October	*Farmer Grumble, Mother Holde, Ulysses & Cyclops*
November	*Icarus, Finn McCool, Why The Tides Ebb & Flow?*
December	*Atalanta, Arrooga, Brave Tokyo, King of Ireland's 13th Son*
January	*Bear King, Hansel & Gretel, Kathadin*
February	*Iktomi, Maui, Sedna*
March	*Lazy Kate, Mizilka, Molly Whuppie*
April	*Princess Dido, Who is Wisest?*
May	*Who Put the Stars in the Sky?, Anansi & the Moss Covered Rock*

Storytelling sessions were timed to begin in the early morning after announcements and lasted, in all but two circumstances, until morning recess. After telling stories, a period of informal questions and comments usually took place, lasting approximately fifteen minutes. Individual interviews were conducted in a private office on the second floor after the storytelling sessions.

Data Points

Writing

As part of the first and last storytelling session, the entire class was asked to write a short story. These stories were then collected by the researcher and stories from core group students were saved. The rationale behind examining written responses to oral stories as data comes from Westland's (1993) cross-modular qualitative study where researchers examined both oral, written, and pictorial responses to story material by connecting the visual images of heroes and heroines with student's verbal and written descriptions.

These written stories were analyzed to find the kinds of gender roles, characters, and plots that students might be exploring prior to, and after, their involvement with the project. They also provided an opportunity for students to express their ideas and thoughts by using more than one form of expression (written vs. spoken).

Interviews

Interviews of students made up the bulk of data collected. For two days after each storytelling session, students were invited to attend private interview sessions designed to explore the issues of gender roles and gender relationships in stories. Students in this study were given opportunities to respond to protocol questions (see Appendix B) in a wide variety of different interview arrangements: privately, in pairs, in small groups, and in mixed gender groups.

Protocols were based on the research question: What are children's responses to the gender roles depicted in orally told folk tales and other traditional stories? Interview questions were created by refining this line of inquiry, breaking it down into sections:

1) What stories were most interesting to children and why?

2) What opinions do children have about the way characters in stories act?

3) What responses do children have to female and male protagonists? How do these responses differ? How are they analogous?

4) In what ways do children connect the story events to their own life experiences?

5) What values do children place upon the various roles, jobs and tasks the story characters perform?

6) What value(s) do children place upon these same roles, jobs and tasks in their own lives?

7) Is there anything in the story such as events, ideas, concepts, or ways of behaving that was new and/or surprising?

8) How do children respond to characters that act in 'traditional' and

'nontraditional' ways?

9) How do children compare their own gender roles with that of the gender roles in the stories?

These questions were then used as a template to create in-depth, open-ended protocol questions (see Appendix B). Protocol questions were used iteratively during interview sessions. Some were asked consistently over the course of the research study, while others were asked once or twice and never revisited. Student responses to protocol questions were also used to revise and reexamine the research question on an on-going basis.

Each month every student in the core group attended at least one private interview and one single gender group interview. The remaining five students met monthly in single gender group interviews or in single gender pairs. During November, February, and April the entire core group, both boys and girls, met together for mixed gender group discussions. The original intent behind setting up private as well as single gender group interviews was to give students an opportunity to explore their opinions and insights about gender in as familiar and safe an environment as possible since current research suggests that girls may benefit from single gender classes (Sadker & Sadker, 1994; Orenstein, 1994).

Interviews took place in a small office located on the second floor of Washington School directly opposite the computer lab. The office was approximately 20' x 20' and was furnished with a round table, student sized chairs, a small desk and a rack of hooks for coats and book bags. A small window looked out over the back side of the school. Walls were painted an off white and lighting was overhead and florescent.

All interviews were taped by two recording machines simultaneously.

This was done so that if a machine failed to function, data would not be lost. Dual taping also proved advantageous during group interviews since different microphones picked up different voices depending on where students were seated. All interviews were transcribed for use in data analysis.

As the study progressed, students made frequent requests for more days of storytelling and more interviews. The eight children not involved in core group activities requested that they have an opportunity to be included in interview sessions as well. In order to prevent the remaining eight students from feeling left out, or in some way less valued, two days in January and February were set aside for interviews with these children. These interview sessions proved very helpful for building a trusting and respectful rapport, but, were not used as reportable data in this study.

Student Surveys

In April 1998 students were asked to participate in a written survey (see Appendix B) answering questions about which characters and stories they had "liked best," and "why?" The purpose of these data was to provide additional information about the impact of stories and storytelling on children. Surveys were returned directly to the researcher and not shown to the teacher. Students often commented that they enjoyed "not having to show or tell things to the teacher." Maintaining children's privacy also helped to build a trusting and respectful relationship between researcher and participants.

Data Analysis

Writing.

Students' stories were examined thematically and along gender lines. Numbers of male and female characters, imaginary creatures, and violent actions were tallied. The types of endings and fantasy settings were noted. Gender roles and descriptions of gendered characters were also taken into account. Themes and frequency charts were constructed from each writing sample (see Figures 11 & 12). These charts were then used to create comparative analyses. In addition, girls' and boys' stories were analyzed separately and compared to each other.

Interviews.

Data analysis of interview transcripts was done in keeping with qualitative practices. Each student's responses were transcribed and then coded for recurring themes, words, and phrases. These codes were categorized, then compared to other students' responses. Connections between and among codes were created and larger categories representing trends and themes among groups of codes were produced.

A similar process was used to examine students' responses to each individual story. Interview responses were coded according to individual stories and information pertaining to gender roles, discussion of plot elements, and characters were highlighted. These codes were subsequently grouped under larger headings, graphed, and used to create comparative matrices that helped identify data trends. Interview codes were then compared to story codes and examined for emergent trends. These trends

were assigned titles according to their subject matter and were used in establishing connections to prior theory and in creating research findings. Finally, individual transcripts were reread, with emerging theories in mind, and examined for any divergent, alternative, or negative data.

Surveys.

Survey results were tallied and all stories receiving two or more votes were charted and placed in descending order (see Figures 13 and 14), from most popular to least popular. Survey results were then compared to interview responses. Students' written explanations were coded for the recurring use of words and/or themes. Coded themes were then divided according to the gender of respondent and gender responses were then compared to each other.

Summary

The study was based on previous research that investigated the educative nature of fairy tales (Stone, 1983; Trousdale, 1995, Westland, 1993). It was designed as a qualitative grounded inquiry that included storytelling as the primary form for delivering information to participants. Research subjects were chosen because they were average students, aged 9-11, attending a public school in a postindustrial New England mill town. Participants were also primarily from white working class or middle class backgrounds.

Students involved in this study were asked to listen to twenty-four stories from multicultural sources. These stories were selected to represent a wide array of gender roles and relationships from a variety of cultures.

Stories were told aloud and students were asked to respond to the gender roles in the tales. A strong cooperative relationship between participants and researcher was established through this year-long narrative and interview process.

In addition to interviews, students were also asked to respond to gender roles in stories by completing a preference survey and two sets of written stories. Interview transcripts, survey responses, and writing samples were all used as data. The data were then analyzed and findings were extrapolated using qualitative methods such as thematic, open, and axial coding procedures.

Chapter III: FINDINGS

Chapter III: Findings

The study examines how students responded to the gender roles depicted in orally told traditional texts. The data collected consist of three basic types: written surveys, creative writing samples, and interviews. Data were collected during one school year (1997-1998) in a variety of formats including: a) focus groups, b) one-on-one sessions, and c) interviews. Data were transcribed and coded in keeping with qualitative practices and included open coding procedures, generation of themes and matrices, and coding by comparing categories for emerging themes and patterns (Strauss & Corbin, 1990).

Written Data

Before interview sessions began, the children were asked to write a story - any story of their choosing. Participants were also invited to write another story at the end of the project. The data were intended to augment interviews, add depth to findings, and give participants an alternative form for responding to story content. Writing samples were analyzed for plot motifs, place and time, gender roles, and character descriptions. Pre and post writing samples were compared to each other. Changes in content of student writing, gender of characters, and plot outcomes were then analyzed. The content of both the pre and post writing samples are shown in Figures 9 and 10.

Figure 9

Writing Sample 9/97

WRITING SAMPLE #1: 9/97	BOYS (N=7)	GIRLS (N=4)
# of characters: male	10	10
# of characters: female	1	8
Characters: other	giant (male), planet, 3 animals (male)	stuffed animal (male), witch (female), 11 animals (no gender)
Time	2 stories in real time 5 in "once upon a time"	3 stories in real time 1 in "once upon a time"
Gender Roles	1 victim (female) 1 farmer (male) 1 inventor (male) 1 knight (male) 1 giant (male) 1 king (male) 1 general (male) 1 hero (male) 1 snake charmer (male) 1 criminal (male) 1 baseball player (male)	3 mothers 2 daughters 4 friends (male & female) 1 witch (female) 1 ghost buster (male) 1 principal (male) 1 student (male) 1 helper (male)
Plot Action	1 creation of world 1 baseball game 1 miraculous flight 1 exploring cave 1 gambling 1 abduction 1 challenge to duel 2 inventing 2 gardening 3 teaching 4 military drill 4 acts of war/aggression 5 acts of friendship	1 death of friend 1 matricide 1 disappearance of child (presumed dead) 1 exorcism 1 miraculous flight 1 haunting a school 1 teaching 2 saving friend from harm 2 sibling unity 3 parenting 3 children playing 4 incidents of friendship
Ending	4 happy 2 sad 1 ambiguous	3 happy 1 sad 2 ambiguous

Figure 10

Writing Sample 4/98

WRITING SAMPLE #2(4/98)	BOYS (N=6)	GIRLS (N=3)
# of characters: male	9	5
# of characters: female	3	5
Characters: other	ice monster, phantom (male), warlock (male), Minotaur (male), 3 animals (male)	sea monster (male)
Time	0 in real time 6 in "once upon a time"	1 in real time 3 in "once upon a time"
Gender Roles	2 princesses 1 daughter 1 warrior (male) 1 father 1 sailor (male) 1 king 2 heroes (male) 1 invisible man	3 sister 1 mother 1 teacher (female) 3 daughter 4 friends (female) 3 princesses (female) 2 kings (male) 1 brother
Plot Action	1 father dies 1 girl sails a boat solo 1 girl rescued by hero 1 princess transformed 1 time travel 1 princess w/ magic powers 1 sailing to china 1 haunting 1 shipwreck 1 revolution 1 princess murders guards 2 theft 2 kissing 3 war 3 evil monster is killed	1 mother dies 1 monster is killed 1 people turned into statues 1 father cuts child's hair 1 fall into a pond 1 swimming 1 children running 1 children hiding 2 acts of nursing 2 girls commenting on their beauty 2 raining 5 acts of friendship
Ending	3 happy 2 ambiguous 1 sad	2 happy 2 ambiguous 1 sad

Findings From Written Data

The research question deals with gender roles in stories, therefore, writing samples were examined with the gender of the writer and the gender roles of characters in mind. As the data were coded, a number of themes emerged. These were: amount and gender of story characters, fantasy elements, gender roles, relationships, and plot action. In addition, the way that stories ended was also examined.

Character Attributes.

Two of the three girls in this study discussed beauty as a major attribute of female characters. Two boys also identified female characters with words such as "beautiful" and "pretty," and two girls and one boy included "beautiful princesses" as characters in their second written stories. In addition, during the first writing sample, more than 90% of male characters in stories written by both boys and girls were identified by what they did (inventor, farmer, baseball player) or by their position in the community (king, knight). Female characters were all identified as a victim, by their position in a family structure (best-friend, daughter, mother) or by attribute (beautiful, ugly, friendly).

In addition, all of the boys wrote about a characters' occupation or strength.

> Once upon a time there was a boy who grew to be ten feet tall. He was a knight to be. The day he was a knight he grew to be 20 feet tall. He could frighten whole armies away with a swing of his great sword. (author: boy)

Monster Characters.

In the 9/97 sample, two boys wrote about monsters while girls mentioned none. In the 4/98 sample, four boys and one girl included monster characters in their stories. All monsters but one were identified by the pronoun "he." This one exception was an androgynous alien "planet" (written story, author: boy), with no gender identified.

Gender Roles: Relationships.

Girls' Writing.

In both pre and post samples, the plots of stories written by girls (with only one exception) were about relationships.

> May and Allison shared the same bedroom together. They were pals. One day May was very very very sick. Allison wanted to help May but she did not know how to. But then one summer day May got better and Allison and May's family were so happy. The End.
>
> (author: girl)

In the first writing sample, 57% of the characters in girls' stories were female. Descriptions of female characters increased to 85% in the second sample and over 80% of these characters were described in terms of their relationship to others.

> Once upon a time there lived a girl and her family. Her name was Jane and she is 10 and her older brother John is 11 and her younger brother Bob is 7 and her younger younger brother Ed is 4, her younger younger younger brother is Ned and he is 9 months old.
>
> (author: girl)

Plot Action: Acts Of Violence.

Boys' Writing.

In both 9/97 and 4/98 writing samples, boys wrote about acts of violence or aggression more often than girls. Boys included five acts of aggression, five acts of violence, and six descriptions of action (exploration, competition, creation, invention) in the first writing sample. In the second writing sample, boys included one act of aggression, ten acts of violence, and eight descriptions of action.

> On the way the wolf took a fake gun and put it to her head. "Pull over now!" so she did as the wolf told her. The wolf put Red Ridinghood into the trunk of the car and took the car to Nevada. (author: boy)

> One of the king's guards tried to kill the Minotaur but he didn't kill the Minotaur, so the black knight knew he could kill the Minotaur and he did. (author: boy)

> When the monster had almost eaten her a man came with a sword in his hand and threw it at the monster. The sword went right through the monster's neck. (author: boy)

There was also an increase in acts of violence perpetrated by female characters in boys' writing in the second writing sample. Data show that in the 9/97 sample only one boy described a female character and this character was portrayed as a victim of a kidnapping. In the 4/98 sample, three female characters were created by boys. These three characters were portrayed as either active or aggressive; one sailed a boat around the world, one attempted to overthrow a government, and one battled a monster. Parental and violence perpetrated against authority (killing a principal, threatening an official, regicide) also increased.

Girls' Writing.

Girls' inclusion of violent or aggressive acts remained fairly consistent. In the first set of stories, girls included two acts of aggression, three acts of violence, four descriptions of action such as flying, teaching, and rescuing, and ten acts of friendship. In the second sample girls mentioned one act of aggression, three acts of violence, five descriptions of action, and nine descriptions of friendship.

In the first set of stories girls concentrated on passive scenes of a domestic nature.

> Once upon a time there as a duck and a dog who were best friends. The duck was swimming on the pond with her baby ducklings. This duck had five ducklings. The dog had four puppies. The liked each other very well. (author: girl)

> Once upon a time a long long time ago there was a velveteen rabbit that was soft and cuddly and warm. A little boy found him in the ditch and brought him home and brushed him off and he look a bit better than before. (author: girl)

In the second set of stories girls described more active plots.

> It turns out the daughter was killing everybody and throwing their bodies to the monster in the sea. (author: girl)

> She had long black silky hair. She had blue eyes. One day her father said 'cut your hair!' She said no because I am so beautiful. He cut her hair. (author: girl)

Endings: Living 'Happily Ever After'.

There were no major differences in the endings of boys' and girls' stories between the first and second writing sessions. Sad and ambiguous endings such as heroines disappearing, characters caught in an eternal time warp, were described almost as often as happy endings, for example, finding a long lost friend or 'living happily ever after'.

This finding correlates with interview data. Stories that ended in tragedy or ambiguity, were just as "interesting" to students as those with the more traditional 'happily ever after' endings. There were two exceptions to this. In the plots of *Mizilka* and *Princess Dido,* both princesses do not accept the marriage proposals offered to them by various kings. Three girls and two boys expressed disappointment and annoyance during discussions that "they (the female characters) didn't go back and marry the guy."

Changes.

In both the first and second set of stories the gender of the writer influenced the number of male and female characters. In the 9/97 sample, ten of the twelve characters described by boys were identified as male and two as female. In the second writing sample (4/98), nine of twelve characters in boys' stories were male and three were female. Girls included a more even distribution of characters by gender. In the 9/97 sample ten of eighteen characters were male and eight were female. Five of ten characters were male in the 4/98 writing sample. Examination of the second writing sample shows that changes in gender roles also occurred. Boys wrote about female characters with more frequency and these characters were given more active roles within stories; such as a girl who fights a monster, a princess who sails a boat solo, and a princess with magic powers. The majority of female characters, in stories written by girls, were identified by their familial and/or social relationships in both samples.

Boys also produced stories that included more descriptions of emotion in the 4/98 sample. Two stories mentioned how the hero felt after saving or rescuing victims. Four characters were described in terms of their

relationship to others (friends, daughters, sons). In addition, plots written by girls focused on action and contained more description in the second sample. Girls' stories also included more fantasy elements in the poststudy sample.

Summary: Written Stories.

Boys began to write more about relationships between characters in the second sample. They also included more active and assertive female characters. In addition, there were more fantasy images in both girls and boys stories than previously. Although plots from girls' stories were less active than boys, the girls' writing did begin to focus more on plot action -- along with more fantasy -- during the second writing sample. In addition, girls mentioned the physical beauty of female characters more often than boys.

Analysis of writing samples suggests that hearing traditional stories that focused on gender roles and relationships began to have an impact on the ways boys wrote about relationships. In addition, storytelling seemed to have made an impression on both boys and girls' use of proactive and aggressive female roles. It also impacted girls' use of fantasy and imagery.

Interview Data

Findings: Interview Discourse

Individual students involved in the study participated in up to five individual interviews, four same-gender group interviews, and two group interviews with both girls and boys. During these interviews, students were asked a series of open-ended questions that related to their opinions, reactions, and preferences of the characters, plots, and gender roles in stories (see Appendix B). These interview data were coded for major themes by focusing on the ideas, concepts, and recurring topics that students discussed.

Because the study investigates the relationship between gender, behavior, and stories, as well as issues pertaining to equity and parity, the ways girls and boys created and used discourse became a rich source of data. It stands as an integral part of the framework used in answering the research question.

Discourse Style Of Girls.

During the first third of this study, all four of the girls were often nonresponsive, or underresponsive, during individual interviews. It took approximately three months for them to become comfortable with the private interview format despite their exhibitions of friendship prior to or after the interview sessions were over.

The most consistent response given by girls to protocol questions was

the answer "I don't know." In fact, 'I don't know' was often their primary and/or first response to any query.

> Researcher: what do you think?
> Laura: I don't know
> Kimberly: She always says that.

The phrase 'I don't know' also prefaced statements of opinion or came at the beginning of a theory.

> Laura: I'd make him do the outside work and not the inside work (discussion about *Mother Holde)*
> Researcher: what makes you say that?
> Laura: I don't know. I like it when boys, well it seems that's what boys would do. I know back then [in old days] girls had to do the inside work and boys had to do the outside work.
> Researcher: Because it's an old story it has to go with old ways of doing things?
> Laura: hm.. I don't know. I guess?

'I don't know' appeared to have a silencing or mitigating effect on girls' discourse. Often additional wait time or restatement of a protocol question engendered deeper and clearer responses from the girls and, although "I don't know" never went away, it did diminish as a response as time went on.

In this study, the 'I don't know' response became a verbal mechanism for preventing or limiting discourse and seemed to act as a silencer by preventing girls from fully exploring their opinions.

Another characteristic of girls' discourse was the scarcity of outward or straightforward disagreement. In both individual and group interviews, girls attempted to create a consensus of opinion. Girls often waited at least fifteen seconds before answering a question and consistently changed their answers if there was disagreement among the group. In the following conversation, for example, Kimberly offers a new opinion that is questioned by others. She

quickly modifies, or negotiates, her idea when she hears what other girls are thinking.

> Kimberly: she acted cool (the story of *Princess Dido)* ...the girl she like she kicked the king out of his kingdom!
> Laura: Yeah, I liked that one.
> Missy: Yeah.
> Researcher: Tell me about that.
> Missy: Well she's mean.
> Kimberly: I wouldn't do that.
> Researcher: What would you do?
> Missy: Well, I'd let him stay, stay.
> Kimberly: I don't know, I'd let him, I'd get married to him and then let him stay.

Attempts to maintain consensus sometimes caused dilemmas among girls, as in the following example, where Kimberly tries to agree with both Laura and Steven at the same time.

> Kimberly: No, I think he would choose to be a girl, 'cause, I don't know. I think that girls are better. I said I agree with him (Steven) because I didn't really know.
> Laura: I think he would choose to be a woman actually a woman and like girls are better.
> Kimberly: Girls are better

Group Interviews: Girls Only

All of the girls in this study attempted to connect their thoughts with the ideas and opinions of other girls during group interviews. They also discussed relationships between characters in the stories as well. In interviews, the subject of family relationships often came up, especially during girl-only sessions. The following quote is indicative of this exchange. Here, Missy is trying to explain how family relationships account for the positive or empathetic actions of characters in stories. Missy rationalizes that

without "other people" in family structures there would be no one there to assist the character who is in trouble.

> Missy: It is really hard to have a story without families. It's hard to have a story without people. If your are going to have people there is usually one who gets trapped or lost or something. Without that other person in the family, it would be hard for the reason of the story to come out.

Discourse Style Of Boys.

During both individual and group interview sessions, all of the boys, with the exception of Steven and Matt, spent most of their time, especially during the first four months, describing details, connecting the motifs and formats of stories with those of movies and television shows, or reviewing the action sequences of plots.

When boys were interviewed in same gender groups they often competed for the groups' attention by disagreeing with each other and calling each other names such as "stupid" and "dumb." There seemed to be a sense, on the part of the boys, that information was either correct or incorrect. A great deal of time was spent, during the first three months, encouraging opinions as opposed to 'the right answer.'

> Brendan: I will punch them, I will beat the living life out of them if they disagree [with me].
> Researcher: Well there is no violence in this...
> Brendan: Room...
> Researcher: discussion...
> Brendan: So, let's step outside
> Steven: You want to step outside? (laughing)

During both individual and group interviews, all boys requested more details about the stories. They asked questions, debated what would have

happened to the characters before or after the story was over, and contemplated how the story could be changed.

> Steven: You know what I would have done? (in the story of *The Foolish Man*)
> Researcher: What would you have done?
> Steven: I would have gone back and dug up the treasure and then gone back and married the woman....
> Brendan: I think that, I feel, they should be good to the dog. I would get the chest, dig it up, bring it to the wife, marry her and come back and take the dog and tie him up and feed him the fried chicken and stuff.

Their interest in changing story content was especially frequent when animals or monsters were killed off in the plots. All of the boys seemed to be very concerned about the habits, origin, and survival of the mythical beasts and monsters--even if they were "evil" or "bad" .

> Thomas: I sort of agree with Jacob, the head is the part that he eats it with and the bulls usually charge people.
> Nathaniel: Yeah, and the mind is in the bull part.
> Researcher: Oh! I never thought of that.
> Randy: Also, maybe he wants to probably eat people because he has another family...
> Thomas: Well he's not a vegetarian! (laughter)
> Randy: No, maybe he wants something to eat.
> Jacob: Maybe because humans did something bad to him sometime?
> Nathaniel: Oh, oh!
> Thomas: I have a question
> Jacob: Well a human would probably eat a bull and well if his head is a bull he would probably eat a human.
> Thomas: I have a question, I have a question.
> Researcher: yes?
> Thomas: How could a king get the Minotaur?

Boys' discourse focused on the manipulation of plots and contemplation of characters' lives. They seemed to enjoy talking about fantasy and imaginary worlds - something which girls did little of.

Discourse In Mixed Gender Groups.

In mixed-gender groups, the discourse between boys and girls changed. Boys spent more time discussing nuances of plots or analyzing characters' relationships while girls stood up for their own opinions a bit more, often allowing themselves to disagree with the boys. However, girls still attempted to create consensus or compromise when possible and often in mixed gender groups boys did more talking than did girls.

> Brendan: (discussing the story of *Who is Wisest?*) Is there a difference between being smart and being wise?
> Steve: wise means you can like tell ahead of time what is going to happen and smart is like knowing what to do in certain situations.
> Brendan: well, what I think is that if you are wise you like you just about know everything and you just don't know something's you know everything. You know what will happen and what has happened, what may happen and what probably will happen.
> Kimberly: I think that is probably right.
> Peg: I agree with him.
> Brendan: you agree with him?
> Peg: I agree with both of them.

Summary of Discourse Findings.

During individual and single gender interviews, girls spent more time than boys establishing and discussing relationships. Girls also were reluctant to be unequivocal in their answers or to opine without first offering a caveat, such as 'I don't know.' Boys, on the other hand, were more direct in their statement of opinion and belief. They spent much of their interview time reviewing plot sequences and discussing the action of stories.

The narrative style of girls differed from that of boys. Girls used the phrase 'I don't know' often. Girls also connected their discourse to that of other girls. In addition, the different styles of girls' and boys' discourse, (in

both single gender and mixed gender groups), helped establish a context for students' reactions to gender roles in stories.

Interview Findings: Gender Roles In School

In the same way that gendered forms of discourse proved informative to the context of this study, information regarding students' perceptions of their own gender identity and status within the classroom was key toward understanding students' responses to the gender roles in stories. An important protocol question, therefore, was: "Tell me what it's like being a fourth grade girl/boy, in this school?"

In response to this line of inquiry, students discussed how they felt about being in the fourth grade (the general consensus was that it was much better than third), what they felt about their position in class, how they behaved, their relationship to teachers and other school authorities, how and what they learned, and what they felt about their own gender identity in relation to their peer group as well as that of the opposite sex. Several general themes emerged during analysis of these discussions, most of which had to do with how girls and boys reacted to schooling and education. Figure 11 indicates the major themes extrapolated from the data.

Figure 11

Interview Data: Gender Roles in School

Theme	Response Rate Girls		Boys	
	agree	not agree	agree	not agree
1. Girls are better at following school rules than boys.	4	0	7	0
2. Girls are smart because they behave in socially acceptable ways.	3	1	6	1
3. Girls have to be more opportunistic than boys	3	0	na[8]	na
4. Boys are more successful at learning academic subject matter than girls.	0	4	6	1
5. Boys are better able to take control of classroom situations than girls.	4	0	7	0
6. Boys misbehave more and are display physical aggressive more than girls.	4	0	7	0
7. Boys' misbehavior results in more adult attention, instruction time, and higher social status than girls.	na	na	3	na
8. Being nice is an important part of school behavior	3	0	2	5
9. School is enjoyable	1	3	5	2
10. Girls are lazier than boys	0	4	5	2

[8] The symbol 'na' indicates that the question was not asked.

"Girls Behave Better Than Boys."

All students agreed that girls were better behaved than boys.

> Peg: Well, there's a difference. Boys never listen. My brothers are wicked mean. They swear at my mom, but if I swear I get grounded and put in a corner.

Steven observed that it was "easier being a girl in school because in school usually girls don't get in trouble most of the time." Steven also thought that girls knew how to behave. He thought they were born that way due to a "chip (computer) in their head that makes them stay on task and use their brain--in most of the time, in most cases, boys goof around in class."

"Girls Are Smarter" Because "They Behave Better."

Missy, Kimberly, and Peg felt they were much better at "knowing how to behave." They knew what was expected of them in school and, as a result, they were much better at following directions and getting work done on time. In Randy's opinion, girls behaved better because they worked harder at it. Ability to behave in socially acceptable ways made him believe that "girls are more important than boys."

Girls' behavior was defined as "being smart." The first time that a student reported that "girls were smarter than boys," it was assumed that they were talking about IQ. However, this perception was, according to Kimberly, Missy, Peg, and Steven, wrong.

> Missy: Girls are smarter than boys, kind of, because they listen more...we sort of do in something and we don't in other things.
> Kimberly: Sometimes some boys are smarter in math and reading.
> Peg: Girls respect stuff more. Girls don't do as much bad things as boys sometimes.
> Missy: Girls pay attention. Girls are better at coloring sometimes than boys and writing

Researcher: do you mean handwriting?
Missy: yeah. And, girls stay out of things more.
Kimberly: Girls are smarter than boys.

Steven: Girls are smarter. That's better than being strong. Smarter is better. Girls generally follow directions and pay attention and boys don't most of the time. I am not saying that just boys don't but there are girls too who don't but it's mostly boys. In school, girls are smarter than boys.

Being smart was, for all participating students, with the exception of Matt, related to "being caring and nice" and was not connected with being academically able.

Kimberly: Well a heroine has to be nice and caring. She doesn't have to be wicked smart. Not so smart. Nice and caring and nice to the teacher.

Kimberly went further in her explanation, noting that girls know how to get away with more, they learn how to manipulate the system by pouting or acting as if they don't know what to do - thereby getting someone to help them out. But, they also "get less chances" than boys. According to Kimberly and Missy, girls had to be more opportunistic than boys.

Kimberly: Girls get away with more because they are smarter so they don't get as many chances as the boys do, because they (boys) are not as mature as the girls are.

Missy: Well, girls get away with more, like, when I get into trouble (giggle). I usually go like this.
Researcher: You are making a face and rolling your eyes, I call that a puppy dog face. You are pouting and you look sad.
Missy: yeah, this way I don't get into trouble. Uh huh. Boys don't do this. No way. Boys don't know how.

Students felt that "smart" was equated with "paying attention," "staying out of trouble," or, as Peg put it, "doing the least amount possible."

Peg: Girls get away with more because they are smarter, yes because they (girls) already know how to act...Girls get out of trouble better than boys...girls

> get away with things..yup, yup, yup, girls know how to be tricky and boys don't.

Taking advantage of opportunities, being socially savvy, and knowing how to follow classroom directives were all manifestations of "having brains." All students, with the exception of Nathaniel reported that "girls had a lot more brains" than boys.

> Steven: I say that brains is more important than muscles or strength. Of all the stories you told so far my favorite is [*Icarus*]. It's my favorite because it is the lesson in it. It has a lesson that is that you gotta listen and that you have to be smart in order to get out of certain situations.

Boys Are "More In Charge" And They Learn More.

The seven boys participating in the study reported that they "learned more in school" than girls did. However, boys also agreed that they were not as smart at staying out of trouble and following directions as the girls.

> Matt: To be smart is to plan ahead. Stupid is like ...walking right into a big bully or something. And smart would kind of always be thinking of stuff. If he was a good student he would not do stupid things. .. Some bullies are stupid because they get into trouble with the principal. People that are smart, they know that and they don't go an get into trouble.

They might be "less smart," boys said, but they were also "more in charge."

> Nathaniel: Boys are born to be leaders, that's what I say. Boys are born in charge and boys are supposed to go to school.

> Thomas: Boys, in school, are better than girls. It's easier to be a boy. Boys are more in charge.

Nathaniel and Thomas explained that they "were basically more in charge" because they were willing to test the teachers' rules and because they

were willing to fight and "stand up for themselves." When asked how this related to learning things in school, Jacob responded by talking about the story of *Icarus*. "Remember" he said, "the father?" Yes. "Well he showed him [Icarus] how to fly and he wouldn't have learned if he didn't try things and go out and try." Steven responded that Icarus didn't learn anything, and ended up acting "stupid" because "he just wasn't paying attention, in other words he wasn't acting smart." But Icarus was stupid because he overstepped the limits. Steven observed, "I think Icarus just got carried away." In the boys' world testing limits got attention from authorities. Testing limits had become a way of learning things and all seven boys agreed that school was at its best when it was "challenging."

Three boys also pointed out that a good teacher is one who helps students test limits by showing them where the limits are. Again, referencing the story of *Icarus*, Steven, Brendan, and Jacob observed that Daedlus was a good father because he gave Icarus limits to "go the middle way." Icarus was "stupid" and "not too smart," not because he didn't listen, but because he over stepped the limits of his abilities.

Boys Fight, Tease, And Get Attention.

"Boys," Peg disdainfully observed, "come into the room and they make these weird sounds and they goof off and then the teachers yell at them!" Jacob, Nathaniel, Randy, Brendan, and Thomas explained that their behavior went further than that. On the playground and during unsupervised time they reported teasing, physically challenging, and harassing girls so that girls would not "bother," play, or be able to compete with them. They consciously worked at keeping girls on the side lines.

> Nathaniel: I think that I'd like to be a fourth grade boy better than a fourth grade girl because at recess we are playing four squares (a game played on a grid with a basket ball) and everyone in line is saying "smoke (kill) the girl! Smoke that girl." When it's a boy [playing the game] we just don't get teased the same way.

> Brendan: Yeah, on the playground when we are playing four squares with a girl we (the boys) can get dirty. It looks like it isn't but there's a way to hit the ball and get dirty (he means to play rough or unfairly). There's this one girl, she like wants revenge on the boys. She is always joining in our game but she always ends up getting out and she never has been the king, [we don't] let her.

These three boys also observed that boys were more violent than girls. Boys "acted out" more. All seven boys in the core group agreed on this point.

> Jacob: I want to be a better fighter in my life. I have wrestling matches and we sword fight with hockey sticks.

However, three of the boys also had ambivalent feelings about acting this way. Nathaniel, Matt, and Steven discussed how confused they felt over "liking violence," but "knowing it was a bad thing" .

> Missy: Well men are mean and when they are mad they are ugly.
> Nathaniel: It's not true. Because I am a boy and I am not that way.
> Missy: No, no, I never said all.
> Nathaniel: Sometimes [I am caring]. I can be mean when I want to be but I really don't want to.

The three girls who were part of the core group disapproved of boys' aggressive behavior, while boys saw it as part of their identity.

> Missy: Boys get into fights and that's the difference. All that stuff, boys' weird stuff and they fight a lot more. They hit each other too. And they kind of say names to each other.

> Brendan: Some people think that I am weak and I try to push them around. I have a bad temper and I push people around. ..If you're a boy it's not smart [to walk away from danger] Well, I can't do it that way, I punch back. It's just the way I am.

Nathaniel reported that because he was physically stronger than girls his age he was "able to do whatever I want to do." Both boys and girls concurred that because boys were more aggressive they got more of the teachers' time and attention. In conversations with Mrs. Lowell, the participating teacher, she often reported that the "boys were a handful." Boys also reported having to stay in school more than girls did, because loosing privileges such as free time, recess, and out of the room lunch, were consequences of "getting into trouble."

Boys reported receiving more attention and thought that they were challenged more by teachers and the principal. Despite the fact that this attention was often negative, it put boys, as opposed to girls, in a more powerful position and through the act of opposing authority, boys were given a voice in relation to that authority.

> Missy: Teachers treat boys different. They yell at them a lot [more]. They yell at boys. They yell at boys a lot when the boys come into the room and they fly these [paper] airplanes.

> Nathaniel: I think that teachers, girl teachers, women teachers like boys better. Men teachers like girls better, that's the way it is.

Summary: Gender Roles In School

Students claimed that gender roles in the classroom were based on "how you behave" and to a lesser extent physical ability. Behavior was different for boys and girls but, so were social expectations. Girls reported that they focused on "getting along" as well as "being nice" in school. By concentrating on socially acceptable behavior, girls found themselves in a situation that rewarded them with less challenges and less overall teacher

attention .

Boys did not value being nice as highly as girls. When asked to describe their life in school most of the boys discussed the value of the experience because "it would help them learn."

> Jacob: My mom and my dad tell me that if I want a good job and if I want a good life I have to get good grades in school so I just try my best.

Boys expressed interested in activity and "effort." "Not getting into trouble [with the teacher]" was the goal of the girls, while "making an effort to be in school" was a goal of four of the boys.

Nathaniel observed that girls could attain the higher (his opinion) status of boys "with effort." Girls, he noted, were lazy and ought to be working harder at "setting their minds out to do what you want to do."

Five boys also reported feeling that, although the teacher had similar ground rules for all children, they were not very adept at following along.

> Peg: Girls are nice to the teacher. Boys don't have to be.
> Matt: Well, not all the time.
> Steven: I don't agree with that. Because boys have to pay attention just as much it's just that they might not do it as much as girls, but they have to.

While both boys and girls were ambivalent about school in general, the three girls were much less enthusiastic. When asked how they liked school, five of the boys responded by saying "it's much better than last year," "it's challenging, the work is better than third grade," or "it's OK, some of it is interesting." Girls shrugged, rolled their eyes, and made noises through their teeth.

> Missy: The thing I like best in school is lunch. Lunch is my favorite and the second favorite part of school is recess.

In general, academic learning, according to students, was done by boys while girls "got along." As a result, the experience of schooling, in Mrs. Lowell's' classroom, especially when it pertained to knowledge (boys) vs. social expectations (girls), was experienced differently and according to gender.

Girls might consider boys to be "stupider," "weird," and "loud" but, despite of the fact that they defined their position as being "less smart," boys in Mrs. Lowell's' class considered themselves as more valuable. Boys were "learning more," and "trying harder" than girls.

> Steven: Boys get smarter as they get older. They get smart about how to behave and they start to listen. And they figure out how to behave. It just takes a while for them to catch up.

Interview Findings: Gender Roles In Stories

In addition to information regarding the discourse style of students and their impressions of gender roles in the classroom, other major themes and topics relating to gender roles, gender identity, and stories/storytelling were selected from the data for discussion and analysis. They include:

1. Definitions and analyses of heroes and heroines in stories;

2. Definitions and theories regarding the characters and plots of stories, specifically the role of warrior women and marriage;

3. Connections between the job of housekeeping and the gender roles in stories.

Figure 12 indicates the categories and findings discussed in the analysis of data:

Figure 12

Interview Findings: Gender Roles In Stories

Students' Responses To Gender Roles In Stories

Category Of Data	Findings are that:
1. Attributes of Heroes & Male Protagonists	a) All students identified male heroes by their physical strength; b) Three boys expressed dislike of nonconformist behavior on the part of male characters; c) Five boys and three girls were critical of the trickster behavior displayed by male heroes; d) All boys and three girls appreciated male warriors and valued male characters who acted as saviors.
2. Attributes of Heroines	a) All girls and six boys defined heroines as courageous, strong, enduring, and intelligent; b) Three girls valued heroines who acted in nice, kind, and responsible ways; c) All boys appreciated heroines who were aggressive.
3. Role of Warrior Women	a) All boys expressed interest in warrior women; b) Boys, with one exception, valued both the actions of male and female characters who were soldiers; c) Girls expressed no interest in being soldiers, d) Girls, with no exceptions, valued warrior women for their courage; e) All boys and girls felt that use of weapons was a male role.
4. Role Of Marriage	a) Marriage was important to all students; b) Boys and girls were conformist in their attitudes toward marriage in stories; c) Two girls felt it was a female character's responsibility to marry; d) Three boys felt that marriage was linked to friendship and generosity.
5. Role of Housework	a) Housework was defined as women's work by three girls and five boys; b) Two girls felt that women were better able to perform household chores than men; c) All students, with one exception, identified housekeeping as a function of motherhood; d) Three girls valued housework; e) Four boys and one girl felt housework was necessary but unpleasant.

Heroes And Heroines

Throughout the nine months of this study, children explored the following questions:

a) What does it mean to be heroic?

b) What aspect, qualities and attributes did they attribute to the male or female role?

c) How did the role of hero or heroine impact the way they thought about the role of men and women in their own lives?

During interview sessions, children would talk about the heroes and heroines of stories by prefacing discussions with comments such as "if I was her...," "I'd really like to be him," and "fourth graders can be heroes..." However, their understanding of these gender roles (heroes vs. heroines) was very different. An examination of how students viewed the differences and similarities between the feminine and masculine nature of heroism follows.

Being A Hero.

In the beginning a hero was defined by all students as a man. Being a hero was considered a male role - something boys and men do. Heroes do things that "girls don't usually do," Matt observed. Kimberly pointed out that "boys are more heroic most of the time, well, in most stories you tell the boys are more heroic."

Researcher: What makes a hero?
Thomas: strength, he is strong
Jacob: muscles

Randy: kindness
Matt: bravery, bravery
Nathaniel: Courage
Researcher: Are heroes nice?
Steven: (sarcastically) Well some of them are (laughing)
Researcher: Are heroes beautiful
Entire Group: NO!

In spite of the fact that a majority of stories told to students portrayed proactive female characters, the idea that heroes were men, and that men were mostly heroic was prevalent among students.

Being A Hero Means Being Strong.

When discussing the qualities of heroes, both girls and boys agreed on how heroic characteristics ought to be defined. Male characters were most often identified, by both girls and boys, as heroes when they acted in ways that were "strong" or were described as "using a sword." In fact, being 'strong' was the major identifying characteristic of a hero. During the course of this study all of the boys reported, at some point in the interview process, that they wanted to be "like the [heroic] character" because he was strong. Typical comments included: "I'd be like that guy [in the story] because he had a sword," and "I'd be the guy with the gold hair because he was strong."

Three boys felt that heroes, as long as they were physically powerful, were allowed to behave in childish or nontraditional ways.

> Matt: (discussing *Finn McCool*) He's a strong strong super hero and it wouldn't be good for other super heroes to see their leader sucking his thumb. They might be thinking he's babyish maybe. But super heroes do cry. They cry when they loose people they like or something.

For example, the only way that Brendan would tolerate *Finn McCool*'s thumb sucking was because he was "the head super hero, the head guy," because he

was strong. The King of Ireland's Thirteenth Son was a gardener and kitchen boy but also had super strength and was a highly accomplished swordsman.

> Matt: I wish I had golden hair because I think that with the golden hair he had strength. I'd be like the 13th son of the King of Ireland because he got to use his sword and a stick and a sling shot and a bow. He got to use all those weapons and he got to do what I like to do too, clean house and gardening and stuff.

> Steven: Well, it's interesting, there's a very horrible king and an old hermit, a super hero with golden hair and a contest and well like you know in a lot of movies you don't see super heroes cooking you know. Not that I don't think men should cook, it's just that you don't ever see super heroes cooking.

It was difficult for Steven to envision a hero as both strong and smart at the same time.

> Steven: Theseus, (in the story of *Icarus*) he didn't really act like a big strong muscular guy. He just sort of acted like a, well you know, it is not just like he would go in there - he would have to have a plan first before he rushed into things.

Strength was also related to bravery, and "being brave" was, according to three girls and all boys, how a person acted in battle -- in violent situations -- how men showed or demonstrated strength.

> Laura: Well, a hero? A man who saves. Does brave things. Yes.

This idea of "doing brave things," was most clearly defined when characters went into battle. The battles that took place in stories were highly valued, especially by boys, who also wrote about battles and violence extensively.

Kimberly also appreciated the hero in the *King of Ireland's Thirteenth Son* for his wealth and marriageable status.

> Kimberly: He's my favorite character (*The King of Ireland's 13th Son*), he's strong and he has golden hair and the princess likes him. And he's rich. He can fight and stuff. He could be a good husband.

Heroes In Battle.

Going to war, in both real life as well as in stories, was emphatically defined, by both girls and boys, as being the defining quality of male heroism.

> Missy: My uncle Dan is a hero cause he is cool. He was in the war. He fought in the war. He tried to help but he died.
> Researcher: your uncle Dan died?
> Missy: His friend, but he doesn't like to talk about it. [He was a hero because] he was trying to save the country in the war.

As a result, any hero who "had a sword" or was in a situation involving armed conflict and/or soldering was considered to be heroic and highly valued.

> Kimberly: I liked the part where the kings' son chopped up, he killed those three knights. The one with the six heads, the one with the two head and the one with the one head. I liked how he went into all those fights and he won so brave like.

On at least four occasions, Steven, Brendan, Matt, Nathaniel, and Tom followed up on stories of heroes with discussions about their own feelings about war and conflict.

> Steven: It's a terrible thing, but I like war, I like it.
> Matt: Me too.
> Researcher: Do you know why?
> Steven: Because it's just the feeling of, you know, I just get these day dreams sometimes of me sending side winders up a planes tail pipe and just the feeling of pulling the trigger and sending a missile flying through the air!

All boys reported that hearing about the battles in stories triggered fantasies where they saw themselves as brave and heroic as a result of participating in combat.

> Steven: No, I don't like playing war, I like thinking about it. It feels good inside my imagination, to destroy something I guess. I don't know why. I think it's a bad habit, but (laugh) it's just cool and I think. Well, you know when you [imagine] risking your life when you go up [in a plane in battle] you are risking your life but it's just a good feeling.

The fantasy that physically active heroism engendered, especially in boys, "felt good." However, Matt and Steven pointed out that being heroic was more than just "going into battle." Often the role of a hero was to "save people."

> Matt: A hero isn't just somebody who fights and who goes on to the battle field and kills everybody and wins the war and stuff. It can be someone who stops something. That is heroic.

A Heroes' Job Is Saving People From Harm.

All students in this study agreed that male characters who acted in foolish, vain, or crafty ways (such as *Iktomi* or *Icarus*) were not heroes. However, Matt and Steven felt that Ulysses, *Atalanta*'s lover, and The King of Irelands' 13th Son were heroes despite the fact that they were also tricksters. These two boys felt that "saving a princess or "saving people" was considered an acceptable excuse for trickery. During one interview session involving all the boys, students discussed the "work of a hero. "

> Researcher: So what job would you say a handsome prince does?
> Nathaniel: He has to find a princess
> Matt: he has to be nice, he does work
> Researcher: what kind of work?
> Nathaniel: He has to save the damsel in distress
> Matt: He has to hold up his crown
> Steven: He has to go to school and work hard.

Heroes could be "smart" by tricking people in order to do the work of "saving" or "helping other people."

Brendan: (discussing *Icarus*) I think that Theseus is kind of smart to go and trick the kind of trick that he doe so he can go in and kill the Minotaur so he could go and save a lot of people's lives. So children and all those people that were trying to get out could get out.

Kimberly: (discussing *Icarus)* Theseus is a hero, he's really big cause that way the kids don't die anymore. They didn't get eaten anymore. That's what I say, I say he's a hero because he saved the kids from dying.

The use of deception, while debatable, (Matt once pointed out that "tricking Atalanta into getting married wasn't a very nice thing to do"), was deemed acceptable because heroes were seen as "being smart," and being smart, as Steven noted, was "much better than strong, especially in stories."

Being A Heroine.

During interviews the word 'heroine' had to be discussed, because when it was first used students assumed the conversation was about a drug rather than a characteristic. Female heroines were frequently identified by the following terms; "the girl in the story," "the girl hero," "girl who fights the monster," or the "female hero."

Researcher: But what about the girls in the stories?
Matt: They have to put on iron shoes and climb mountains and find her father
Brendan: And kill the dragon and that big guy and take the statue back.
Researcher: Well what do we call her?
Matt: a hero
Jacob. a female hero.
Kimberly: yeah.

Heroines Display Courage And Strength.

Matt: a female hero has to be better than a hero. She has to have a strong stomach, she has to have courage, and she has to find her father.

'Female heroes,' or heroines, were valued by both boys and girls because they "did what they wanted to do," by taking charge of their own

destinies. When stories portrayed girls and women overcoming adversity and/or saving themselves and others from dangerous situations, all girls discussed the status and position of women in their own lives.

> Missy: Well[in the story] girls and woman should be doing what they want I guess. They would do what they want. And if someone was like working at [Name of a construction company], like my dad does, usually women don't do a lot. But some women do and my dad gives them hard times. Dad is kind of being a jerk when he does that. He does it because he thinks that she is doing a man's job. She is kind of, but I think women should do anything they want.

A female character, according to the three girls, also had to be "better" than her male counterpart(s) in order to be taken seriously.

The same qualities that were respected in male heroes such as, bravery, strength, and physical prowess were also respected and valued in female characters by both girls and boys. Heroines were considered "winners" or valuable because of their courage, bravery, and adventurous spirit.

> Brendan: I think she was brave (the girl in the story). There's many ways of braveness. Brave is holding an alligator's mouth open with your bare hands, brave is taking a voyage, or brave is just plain stupid- You know like to drink poison.

> Missy: Well in the story of *The Bear King* she was a winner because she kind of never gave up and she found him (the prince) by walking and asking people so she's the winner because she didn't give up, yeah.

> Brendan: (*The Bear King*) I liked the whole story practically, that she was ready to do whatever and go for an adventure. She's strong and looking for her husband. She didn't slow down. She just kept right on going and she made all those nice things like a steel coat, well that's mainly what I like about it.

Heroines were not perceived as "strong" in the same way heroes were. Instead they were "brave" because they protected their loved ones. A female character's courage and bravery was different from that of men because without (supposed) physical strength they often still acted with strength of

will. Despite their more vulnerable position they continued to be brave and act in powerful and authoritative ways.

> Kimberly: Brave and strong are not the same. Strong is where you are tougher than any other person in the room but brave is when you are like home alone and all of a sudden you hear noises and you go down and see, you don't have to be strong to go down and be brave to see what it is.
> Missy: Yeah, you don't have to be strong to be brave. That's like my mother. She is shorter than me and she is brave. One time when she heard people knocking on her door and she didn't know them she went to the door and answered it because it was only me and her there. My father was at work, so she just wanted to make sure that everything was OK.

There was also a difference in how students perceived the courage and strength of women, as opposed to that of men. All the boys and girls related male heroism to physical prowess and female heroism to physical endurance, creative problem solving, and effort.

> Brendan: She's strong . She didn't stop. She kept on going. She was fighting in a way, in real life she would have died. .. [In *The Bear King*] I thought that she was ...she kept on going and going and she wouldn't stop looking for her husband and I think that's very smart.

In addition, according to all the boys, girls in stories were not expected to fight unless they were consciously acting "like boys" or were involved in an act of saving other people - especially family members.

> Brendan: People expect that girls don't always fight back, unless if it's like you act like a tom boy...most bullies are boys.

The Heroines' Way of Being Smart.

When exploring the role of the heroine in stories, the idea of "smart" and "stupid" often came up.

> Missy: a heroine is brave, like a hero, but smart.

The girls in this study thought of themselves as "smarter" than boys because they followed directions and played by the rules. They had the same opinion about heroines. These girls considered the heroines in stories "smart" because they "knew what to do." For them, female characters were heroines because they showed how perceptive and clever they could be.

Girls and women in the stories were identified as being "much smarter" than the men. Being smart, in the life of a heroine, was analogous to a hero "being strong." Women were valued for their "smarts" whereas heroes (men) did not have to be as smart as their female counterparts.

> Laura: That Finn McCool guy. I liked him. He was a good character. He was a hero but he wasn't the smartest one.

Another related facet of the picture of feminine heroism was being, (as Laura observed), "bright in the head" or intellectually able, as opposed to being physically apt.

> Peg: In that story (*Finn McCool*), the wife, she was the strongest person because she was thinking. She was the smartest character because...she was smart... In that story I liked the wife because she was smart.

> Kimberly: Well in that story I don't think that she was stronger, Somebody in my class said she was stronger than he was. I don't think she was. I think that she was just brighter (smarter). She's a heroine because she has good ideas and she is smart in the head.

Heroines, according to all of the girls, were women who are "in charge of things" because they are smart. This puts them in a powerful position.

> Laura: I like this story because for a change the girl is in charge. Just about. What I think is strange about the story is that I think the woman was stronger than the man- she was smarter than the man.

Two girls also put the attributes of being clever together with "saving someone's life." They defined a female hero as one who is both smart and a savior.

> Kimberly: Oona is strong
> Laura: She's strong because she has a big mouth
> Kimberly: No! she's strong in her brain. She's a hero because she saved his life.

Brendan, however, had a hard time with this concept. He struggled with putting the role of Finn McCool's wife into perspective. How could a woman have been able to defeat a giant, (a task that a super hero had found impossible)? For Brendan it wasn't the norm.

> Brendan: See, I am used to the parts in the stories where like the boys are the ones that are usually the heroes and not the ladies. The one thing I cant figure out is who is smarter than who? I actually say it is kind of hard because the woman only just broke his teeth and broke his back and the man did the dirty work by biting his thumb off and things like that. But actually I would say the wife [is smarter] because she broke his [spirit].

Heroines Take Responsibility for Others.

Female characters were also defined as heroines if they did something empowering or changed their own fate. For example, in the story of *Mother Holde*, the young heroine Christine is defined by Kimberly and Peg as being a heroine because she took responsibility for herself.

> Kimberly: That girl is a heroine because she got herself away from those people.
> Steven: She got herself away but she didn't save anybody.
> Kimberly: She's a hero because she saved herself. Well maybe she wasn't heroic in the whole story but she got herself away from Lazy Bones and Big Mouth.

> Peg: Well I think that the girl in the story was heroic because - for doing what the old lady said and having responsibility. With shaking the bed covers and sweeping the front porch, because if she didn't do that then nobody would have snow or rain or sunshine or wind. There would have been a huge drought.

Heroines Are Nice.

In the opinion of the girls, a warrior woman - or any heroine for that matter- had to be nice.

> Kimberly: Well a heroine has to be nice and caring.

"Being nice" was very important to the girls in this study. Brendan and Matt also agreed that female characters should be "nice." Laura believed that it was all right for a female character to fight giants or kill monsters, but it had to be seen as being "nice." Otherwise "she's wild," and " [not] really respected if she acted wild." If these warrior women did not have a "very good reason" to fight - such as saving a parent or sibling, then a heroine (such as Atalanta) was, as Brendan put it, "acting out of control." Brendan agreed with his female peers and added that Atalanta's father "had not brought her up well" because he forgot to teach her "manners." Having good manners is similar to "being nice."

> Brendan: If I was [her father] I would actually have trained her right. He never did that. All he did was let her go off and play, that is what rich people usually do with their kids... That king (her father) forgot to do the things he should have. He should have trained her differently... He should have made her wear a dress and do a curtsey and learn manners instead of hunting. Learning manners is actually helpful.

Even the idea of killing a wicked witch who is about to devour you was hard to imagine for three of the girls. Peg, when discussing *Hansel and Gretel*, worried that killing the witch wouldn't be a nice thing to do.

> Peg: I would push the witch into the oven if it was my sister, yes. If I was mad enough at her yes. I am nice right? I wouldn't really.

Although students respected the warrior women in stories because they "did what they wanted to do" and they were "strong." Peg, Kimberly and

Molly, also felt that "acting like that" was "stupid" or "not very nice" and rejected the idea that they would ever go into battle in their own lives. They showed very little respect for weapons. Knowing how to shoot a gun was not impressive to them.

> Researcher: So, [you said] she's interesting but you are not sure you'd like to be like her?
> Missy: No! I wouldn't
> Kimberly: No, no, no
> Missy: Well I would because I'd like to be a strong man
> Kimberly: yep
> Missy: but I wouldn't want to go riding on a goat!
> Researcher: and killing giants?
> Missy: well no not really because I know it's funny but it's stupid.

Heroines Display Kindness.

What was also important to girls was the concept of kindness and caring. Heroines were heroines because they were kind and caring individuals. Often the girls' definitions of caring seemed to be almost identical to the boys' idea of "being strong."

> Kimberly: Caring is when someone is willing to do something even when they don't want to even when they're scared to do it and they don't want to do it. They do it because it's the right thing to do.

Caring was a way that heroines demonstrated strength.

Summary: Heroes And Heroines

Boys in this study were highly impressed by a hero's aggression. Girls, on the other hand were not so enthralled by the violence of heroes. Boys, identified with heroes most often, while girls rarely did. Heroines were discussed most often by girls who expressed interest in the caring, kind, and intelligent nature of female heroes. For the most part, boys were not

interested in heroines except when they took on warrior roles.

Boys and girls did agree on the overall definitions of both heroes and heroines. A hero, according to the students in this study, is a man who is brave, strong, and physically powerful. His "smartness" is judged according to his ability to do battle and save people from harm. The role of a hero is to rescue people, especially princesses, and to be responsible for weapons and war. A heroine, on the other hand, is brave and courageous. She goes into battle as a last resort or under great duress. Her kindness and caring are important attributes and her greatest strength is her "smartness" which is evaluated in terms of how quick and clever she is in stressful situations. By saving people and revealing her power she becomes an individual who "gets things done." Her role is to take responsibility for herself and others, but she has to do this in "nice" and caring ways.

Warrior Women

One of the stated goals of the study was to present and explore gender roles, including the warrior princesses, of folk tale and myth. Stories such as *Mizilka*, *Tokyo*, *Atalanta*, and *Molly Whuppie* are examples of the warrior woman motif. These tales depict girls who were highly skilled in combat situations. Two of these characters join the armed forces and trained, disguised as men.

All boys were very interested in the idea of women who could shoot, fight, and wield a sword. Stories about both men and women warriors engendered discussion among boys about the current state of the armed forces in the U.S.A. Steven observed, many times, that "things were changing

because women were taking over the army" and "there's the same amount of women in the army than men." This was not seen as being a negative change. In one discussion, Matt told the group that his mother had been in the armed services and had served in the Gulf War. Brendan, Nathaniel, Jacob, Randy, and Tom responded with "wow!" and "cool!" and "that is so so cool man!" After hearing the story of *Mizilka*, Jacob related a story of meeting a woman at church, the mother of a friend, whose profession was Chief Petty Officer. He, as well as the other boys, were highly impressed by the fact that she was a woman and had achieved what they felt was an enviable rank. Boys valued the idea of being part of an army. It did not matter to any of the boys, with the exception of Brendan, if a solider was a woman or a man. Women who were soldiers seemed to make an impression because soldiering was important to them.

Brendan was the one dissenting voice among the group. He thought that a woman should never fight; instead she should get a man to fight for her. For example, in the story of *Sedna*, Brendan observed that the heroine should have run into the woods and "gotten her boyfriend - if he knows how to fight with a sword - he could have killed the wind god [for her]." The following conversation then ensued:

> Researcher: So it would have been better to get someone to fight for her?
> Brendan: yeah.
> Researcher: But what if she had run into the woods and he had thrown down the trees and killed her?
> Brendan: well I don't think he'd do that because he is trying to marry her.
> Researcher: Well, what if she had run in the woods and he had caught her?
> Brendan: I think it would be pretty hard for him to catch her. If she's running through the woods it's hard to see where she is.
> Researcher: What if she didn't have a boyfriend? What then?
> Brendan: Well I'd say it's a good time to get one.

The four girls who participated in this study disagreed with Brendan's point of view. Despite the fact that they felt that fighting was more of a "boy thing" they were also highly impressed by the bravery of the girls in stories who fought.

> Peg: I would be *Atalanta* because she could run fast and she could hunt. And, she could climb trees, which I like to do.

> Kimberly: In *Tokyo* she is a girl and she is a winner.
> Missy: Yeah
> Laura: Yeah
> Kimberly: Because she is tough and she's brave and she's smart, she is like an ambassador who goes out and does something for her country. An ambassador is somebody who stands up for his or her country now.

Demonstrating strength and bravery, Kimberly observed, was a way of "becoming a person."

> Missy: That girl, (Mizilka) was brave because she did it, she dressed up as a boy and she cut her hair and I think it grew back.
> Kimberly: Oh! she became a person, she stomped on the peas. Oh I loved that one!
> Researcher: Why did you say she was brave?
> Missy: Well she's just a little, well she's brave but she's like...I don't know.
> Kimberly: Well she fought the dragon and she went into the army thing.
> Missy: OH!
> Kimberly: Well she took off her thing and she took off her armor and she looked like a girl!
> Missy: Yeah she's brave enough to do that and show that she's a girl to show the king.
> Kimberly: I'd never have done that. I'd have just rode away.

To "show you are a girl" (in other words to put yourself in a highly visible position), to fight, and to act in courageous manner was considered a powerful expression of individuality.

> Kimberly: These were brave women, because of the way that they stood up to the monsters and stuff and the way that she stood up for herself.

> Peg: I liked her because she was brave and she stood up to the wind god... I liked her because it was adventurous.

What both boys and girls seemed to think wrong or strange was the idea that women would be interested in, or knowledgeable about, weaponry. There was a consensus, among three of the girls and seven of the boys, that guns were for boys while girls didn't like them. Students never seemed to be able to account for the idea, however, that a woman in an army would be able to use a gun. It didn't seem possible or "right." "Guns are a sport for boys only," Matt (who's mother was a soldier) observed. He went on to say that "it's a sport for boys because boys are more daring and they like more dangerous stuff - which is guns." When asked: "But what about the girls in the army?" "Well," he admitted, "some girls like guns but most of them like to play with Barbie dolls."

In a discussion involving five of the boys, students observed the primary difference between "girl things" and "boy things" was fighting and weapons (for boys) and Barbies (for girls).

> Matt: Girls like dolls and boys like horror. Dolls are for girls, you know Barbie? Which I don't like.

Barbies, said these boys, were definitely *"not!"* for them. Matt got very indignant when he was asked if a Barbie doll was a boy or a girl "thing?" "Barbies?" he responded, "No! I wouldn't even touch Barbies. I hate the stinking things. Barbies are mental. They're a girl thing. " Guns on the other hand, even if you "didn't come from a gun family" were still part of what made a boy a boy.

> Steven: Well I don't come from a gun family, actually. But my father he goes and target shoots, he shoots targets.

> Brendan: She (*Atalanta*) was like Xena only she was real. She was a warrior princess. She liked to hunt and usually a princess wouldn't like to hunt... A warrior likes to hunt - not a princess.

The opinion among all seven of the boys was that some girls could be warriors but most wouldn't and shouldn't. Why boys should like to fight was a mystery to them. But, it was generally agreed that it had something to do with getting older and becoming a man because combat was a "grown-up kind of thing." Killing people was a job for men. "Boys don't usually use guns [men do], they usually use BB guns but that's about all, and maybe a rifle to go out hunting or shooting," Brendan observed.

Steven: Well, boys for some reason are attracted to guns.
Matt: Weapons
Steven: Combat basically
Matt: Yeah
Randy: And, Barbies are a part of love.

Getting Married

Although girls and boys were often flexible in their attitudes toward many of the roles various story characters enacted, there was one point where they judged the practice of characters along gender lines and very conservatively. That activity was marriage. For example, Matt and Steven readily accepted the fact that the King of Ireland's thirteenth son was a housekeeper, gardener, and kitchen boy. Two girls and all boys felt that Atalanta's athleticism was a matter of course. Princess Dido's mathematical prowess and Mizilka's (the wizard's daughter) career in the army were all deemed appropriate by all of the students in this study. But, when Atalanta told her father that she "would never marry," this was not an acceptable decision.

Kimberly, for example, felt that it was all right, in the beginning of the

story for Atalanta to refuse marriage, but a marriage at the end of a story was a very important, or exciting thing.

> Kimberly: My favorite story today was *Atalanta* because she didn't really want to get married. That made it exciting. If she would have got married it would have made it boring because everybody gets married. But she got married at the end. That's what made it exciting, that she got married at the END after she didn't want to.

Missy and Kimberly were annoyed when they discovered that a female character decided not to marry, or when marriage was not the ultimate outcome of a plot.

> Researcher: Dido, Princess Dido.
> Kimberly: Yeah - she was mean. I'd let him, I'd get married to him and then let him stay.
> Researcher: There were two stories today where the girls didn't' get married [and one that did].
> Laura: Yeah, I like the one where they got married. because the girl she...I think that those two couples (in the story Molly Whuppie) made good couples. Because they were both like the same as each other.
> Kimberly: I would have married him and let him stay.
> Missy: Yeah, yeah, I would have let him stay. because he gave her the land and he was just really nice.
> Kimberly: Well I don't know.
> Laura: Well she could have just still lived there.

> Kimberly: (speaking about the ending for *Mizilka*) Well, I think that after [the story is over] she went back. I think she went back as a girl and go off and ring the doorbell and then she married him. (giggle).

> Missy (discussing the ending of *Princess Dido*) Well, I think she goes back and takes her sisters.
> Laura: Oh yeah!
> Kimberly: Oh yeah!
> Missy: And, gets them married too.

Laura differed from her peers. Laura didn't like the idea of characters having to get married because she didn't like boys.

> Laura: [*Atalanta*] didn't want to get married because she would rather run and hunt and that kind of thing. I would have done that too. Not get married. I don't like anybody - well any boy.

Missy and Kimberly were also very impressed by the actions of the character Princess Goldilocks, in the story of *Molly Whuppie*. Princess Goldilocks refused to leave her sister in order to get married.

> Missy: You know what I think? That one with the sisters in the boat (*Molly Whuppie*), you know the one who wanted her sister to get married first? Well I think she was pretty nice to do that.
> Kimberly: I figured that she was the oldest and she should have got married first.
> Missy: Yeah she was nice because she let her sister get married first. She had lots of marriage proposals and she could have got married first because she was -they thought she was - all pretty but she said no, not until my sister does.
> Kimberly: Because she was nice to her sister.

Brendan, who was the most vocal of the boys, clearly felt that not getting married would have serious negative consequences.

> Brendan: Well, it's her choice to get married or not. And she should go by her own life and if she doesn't want to get married then it's her own fault. If she gets to be an old crippled lady and then she dies and there's nobody to rule the kingdom, then people could come over and attack and stuff. It would be her fault.

Matt, on the other hand, thought that marriage was a good idea, but only if a character, or person, was "ready."

> Matt: The King, he was right that she should get married, but she shouldn't have had to get married so young when she doesn't want to. She still wants to do stuff. She should be ready to get married when she wants to.

Three of the boys also brought up the idea that friendship and generosity were linked with finding a mate. Brendan, pointed out that "you want to look for honesty and friendship when you get married." Matt felt

that liking and being able to talk to a person was a good basis for beginning a marriage partnership.

> Matt: I don't like it that he tricked her into getting in love with him (in the story of *Atalanta*). By throwing the apples and stuff. He should just have tried to do his best. He wanted to marry her so he did what Venus wanted him to do. So he could get in love with her. So he could get married to her. Instead he could have tried talking to her when they were in the race, or he could have went into the woods and he might have found her and he could;d have had a talk with her. After you know each other for a while then you get married.

The Role Of Housekeeping

Connections between students' responses to the roles of heroes and heroines in stories and their own lives were frequently made. The ways that students discussed their position in the classroom and the ways they discussed gender roles in stories is related, especially when examining their ideas about the value of "being smart" and "being strong." In addition, when students reflected on the reasons why heroes or heroines made specific choices, such as defying parental authority, joining the army, or pushing a wicked witch into an oven, they often took the conversation a step further by examining their own relationships and reactions to conflict.

Housework In Children's Lives.

During interviews students sometimes expressed ambivalence towards adult authorities. The position of children in the home was a subject that students talked about a great deal. Parents, siblings, conditions in the home, as well as family relationships and interactions, were often the topic of interview discussions. Chores and housekeeping were also frequently described. Information regarding domestic responsibilities helped define a

students' position in the family. For example, Matt reported spending most of his free time taking care of his younger siblings - a job he felt proud of. Missy, on the other hand, described her long list of chores as "really hard." She was assigned jobs others did not want because she was "the kid." The work she was expected to do represented her relatively powerless position.

Discussions about housekeeping consistently came up in conversations as students connected their real-life positions to the lives and conditions of heroes and heroines. All girls, especially, went into great detail about housekeeping, doing chores, and their role in the family. Even girls who said that they enjoyed hearing about lazy and vain characters, were very worried about being perceived as being inadequate housekeepers themselves. Girls reported that they did the minimum amount of work in school; however, when discussing household chores they also expressed pride over being able to take care of things. Kimberly was especially proud of her housekeeping ability and often discussed her abilities.

> Kimberly: I'd never be Arrooga! Because I am not lazy. I would never want to be lazy.... In my life we do laundry, beds, and clean the house and do the chores. Me and my sister we have chores. My step dad, he does some housework - he just doesn't do it often that's all. Like the living room, when he does the living room I get mad at him because I like doing the living room he doesn't do it like I can... I just like doing my room because I like it to be spotless and I hate it when things are messy.

In Kimberly's case, housework was also something she did in her free time: "if nobody is around I go and stay home and do housework."

Women's Work Is Keeping House.

Housework was considered to be "hard." All students acknowledged that housework was difficult. They also defined it as women's work.

Women worked hard, "back in those ancient times," said Steven, "it was a lot harder for women, women worked a lot harder."

> Nathaniel: Well, I think he (*Who is Wisest?*) would be a boy because women stay home and they do the laundry and stuff. Women work hard.

Housework included taking care of children, cleaning the house, caring for animals and farms, cooking, and managing resources. All these jobs were felt to be, by all students, the primary responsibility of women.

> Kimberly: (discussing *Farmer Grumble)* A girls' work is just to do the laundry, make the beds, get supper, it's feeding chickens and milking cows and putting the cow out to pasture just like you said in the story.

Girls, according to all the students with the exception of Steven, "should" help around the house otherwise they would be perceived as lazy.

> Laura: Well, the Princess Goldilocks, she didn't do anything, she was like Arrooga, she just sat there and did nothing. She's smarter than Arrooga but she could have done something else than just sit around. She should have helped around the house more.

Steven, who's mother is a housewife and sister is an engineer, viewed the value of housework as a matter of rights and responsibilities. He observed that "in the old days, when those stories happened women did the housework so the women didn't get to make decisions and choices and stuff" But now, "ladies have just as many rights and can do what they want." "Women don't have to clean the house unless they want to," Steven observed. When asked if men had to clean the house, he thought not. He did not envision himself keeping house when he grew up, although he conceded that he would be cooking.

Housekeeping wasn't considered a "real job," by students, with the exception of Jacob. A 'real job' was something parents did when they left the

house. Students often identified a 'real job' as the occupation held by their parents. For some students this was a profession such as lawyer, doctor, or teacher and for others it was an occupation such as construction worker, telephone operator, or salesperson. They did feel, however, that a positive outcome of "women doing housework" was that it was a primary way for women, especially mothers, to show they cared. All students agreed on the point that mothers did housekeeping because they were emotionally bonded to their children. This connection was very important.

> Thomas: You bond with your mother more than you do with your father; and that's because a lot of times a mother she doesn't have especially a job and usually when a child is born the mother will take the time, take the time off for it and spend more time with it. Mostly women take care more than the father. Mostly women take care of children and your father takes care of you when you are older. He plays games with us... When you get older your father brings you different places. Well it depends on where you are going and when you are a girl you kind of stay with your mom and when you are a guy you don't stay with your mom, then [after you are six] you go with your dad. .. You mostly go with your mother to go shopping and you go with your dad, your father. He takes you to games and stuff. Yeah, mostly dads take you to buy tools and stuff like going hunting and going fishing and stuff... and mostly moms take you shopping for clothes or something like for shoes...Your father isn't really around as much. He takes you places only on weekends. He's really busy. You don't see your father as much as your mother...I wish my dad stayed home more.

But, Boys Do Housework Too!

"Men can do housework too," Missy pointed out. Kimberly added that "it would be more fair if the boys had to do more of the work than they do." These girls, generally thought that boys were lazy - when it came to housework. Being lazy was, according to Missy and Matt, what got the husband in *Farmer Grumble* into trouble.

> Missy: That man - he was lazy. He was bad at everything. It isn't that it's a man, it's because he's lazy. Men can do housework too.

Matt: Well he did it all wrong. It wasn't because he was a guy it was because he was doing the housework all wrong... Its not because he's a man he just doesn't want to do the housework.

All of the boys who participated in this study reported doing some housework. Thomas, Josh, Nathaniel, Randy, and Brendan were responsible for a set of weekly "chores" in their family such as feeding the cat, paying the electricity bill, taking out garbage, and washing dishes. Steven was in charge of cooking certain meals while Matt had almost sole care of a nine month old baby. During the winter, Matt's mother hired a part-time baby-sitter for after school hours which distressed Matt who felt freer but also displaced. Both Steven and Matt were very proud of their housekeeping abilities and understood them to be important.

The rest of the boys, on the other hand, disliked doing chores and reported that "men don't do housework." Men's work was "mowing the lawn and fixing the car" or "being strict and doing discipline." It was "a women's responsibility to clean and cook." They reported knowing this because "that is what happens in my family."

Researcher: Do you think you are going to change [who does the housework] when you have sons? What do you think those things will be?
Jacob: Washing and cleaning.
Researcher: So your sons will see you doing some housework?...
Thomas: It should change so easily - both men and women
Researcher: So that it is more equal?
Jacob: No so they both can even things out between them.
Thomas: well I think that they [men and women] can do the same jobs but men and are different from women. in general...men have the courage of doing things.
Researcher: Do women have courage?
Thomas: Yeah, but not the same stuff that men have, like going to a football game and that.
Researcher: Oh, what kind of courage do women have?
Jacob: Of like gardening, tea parties, and shopping.
Researcher: that takes courage?
Nathaniel: It takes their effort into it. Women don't put much effort into other

> stuff. I think that manly and womanly stuff, I think that the difference is like that ...it was meant to be that way.

Boys, with the exception of Matt and Steven, felt that responsibility for doing chores would cease when they were "grown-up" because men, as opposed to boys, didn't do household tasks. The girls, with the exception of Laura, all agreed that men didn't do housework.

> Kimberly: My step dad he works hard, he works all day from six in the morning to six at night so then he comes home and he takes a shower and then he sits down and he watches TV and has supper, then he goes sleeping on the couch.

However, Laura, who's father is a full time home-maker, was convinced that her dad *had* to do the housework because her mother wasn't around; implying that if her mother was at home more often the role of housekeeping would be handed over to her because she was female.

For Matt, the idea of having to stop doing housework when he became a man was distressing.

> Kimberly: It is harder to be woman. It is cause you gotta do like all the house work and stuff.
> Matt: I do the house work all the time.
> Missy: Well not when you are a grown man.
> Matt: (getting angry) I will. I will.
> Kimberly: Really?

> Matt: I will do the housework even when I am older.

> Kimberly: yeah, well will you scrub bathrooms? I have to scrub bathtubs and have to mop the floor and everything.
> Brendan: My dad sits down and plays cards.
> Kimberly: I mean like scrub the tub? your dad scrubs tubs?
> Brendan: My dad don't.
> Laura: my dad does.
> Missy: but but but
> Matt: I will, I will. I will help around the house [when I am older] and do housework even when I am older.
> Researcher: I think you will.
> Matt: (Angry voice) But she says that I am not!
> Researcher: well, no, she says that she thinks - from her own idea, remember

this is what she knows to be true and what you know to be true is something different.

Matt. OH!
Researcher: Why does that make you mad?
Kimberly: (defiantly) I love doing housework. I want to do it when I grow up.
Matt: I like it.
Kimberly: it is fun.
Matt: sometimes.

Heroines Who Do Housework.

Students made many connections between housekeeping and gender roles, commenting and responding to the roles of characters in the stories. Female characters who participated in household chores were complimented by children. Three students also pointed out that girls in stories were "supposed to do housework" because "back in the old days in those time boys and men worked in the fields and stuff and they weren't used to doing housework." That's why heroines did household chores but heroes did not.

Laura: back then men were mean, they took more charge and then then men they yelled at everybody.

Missy: I think the reason of that is because a lot of times when they say that super heroes existed only the women did the cooking.

In addition, women in stories were expected to do housework because they were female.

Missy: Well everyone also was says that women can do more work than men can and everybody says that's the way they're born.

Except in the case of "royalty;" Steven, Kimberly, Missy, and Brendan pointed out that female characters who were "princesses" or "royalty" didn't have to do any work.

> Steven: Well [the princes] can't cook or garden, not if she's royalty. Because if you were royalty then you didn't cook and you didn't do anything you didn't want to do.

Summary: Gender Roles In Stories

During interviews, students involved in this study made sharp distinctions between male and female gender roles in stories. They discussed the function of heroes and heroines at great length and responded to female and male characters in decidedly different ways. Heroes were understood to be male, aggressive, and physically strong. They were also highly valued for their role as saviors and soldiers. Heroines were identified by students as female characters who were valued for their ability to be intelligent, quick-witted, caring, and enduring. The role of heroines was discussed in terms of relationships to family members, home, community and housework. However, women warriors were also considered important by both boys and girls because of their ability to advocate for the safety of loved ones and for keeping communities intact.

Survey Data

In April 1998 students were asked to respond in writing to a preference survey which was designed to examine their general reactions, in terms of likes and dislikes, to the stories themselves. Students were asked to think back over all the stories that were told during the year. Each story was reviewed verbally. Participants then privately wrote down their favorite stories. They also answered the question: What aspects of the story(s) did you like? Results from this survey were tallied and are shown in Figure 13.

Figure 13

Results: Preference Survey

SURVEY: 4/98 N=10	BOYS N=7	GIRLS N=3
Favorite Stories[9]	6 *Tokyo* 5 *Icarus* 5 *Ulysses & Cyclops* 2 *13th Son* 2 *Lazy Kate* 2 *Who is the wisest?* 2 *Mother Holde*	3 *Arrooga* 3 *13th Son* 3 *Mizilka* 3 *Molly Whuppie* 2 *Lazy Kate* 2 *Tokyo*
Favorite Characters	5 Minotaur 2 Dragon 2 Tokyo 2 Ulysses	3 Arrooga 2 Tokyo 2 Mizilka 2 Molly Whuppie

Responses to the survey were similar to responses to the same/similar questions asked during interviews. Figure 14 shows student preferences expressed during interviews.

[9] Stories listed here received two or more votes and are ranked in order of preference.

Survey And Interview Data

Students were also asked about their preferences during interviews. Figure 14 indicates students' favorite characters and stories discussed in interview sessions. Data indicate that both survey and interview preferences were similar.

Figure 14

Interview Survey

PREFERENCE DISCUSSED DURING INTERVIEWS	BOYS N=7	GIRLS N=4
Favorite Stories	*Ulysses & Cyclops* *Finn McCool* *Iktomi* *Icarus* *Hansel & Gretel* *13th Son* *Mizilka* *Arrooga*	*Mother Holde* *Finn McCool* *Atalanta* *Icarus (1 girl)* *Hansel & Gretel* *13th Son* *Molly Whuppie* *Arrooga*
Favorite Characters	Cyclops Minotaur Finn McCool 13th Son Mizilka Tokyo	Ulysses Finn's Wife Lazy Bones 13th Son Mother Holde Atalanta Mizilka Tokyo Molly Whuppie

Findings From Preference Surveys

Boys' Preferences.

Boys focused on "the guy with the golden hair" (*King of Ireland's Thirteenth Son*) and "the story with the Minotaur"(*Icarus*). Boys, as well as girls, expressed interest in the characters Tokyo, Mizilka, and the Thirteenth Son of the King of Ireland. These three stories were also the most requested.

Icarus, Ulysses, and the Thirteenth Son were characters preferred by boys. When answering preference questions during interviews, all seven boys discussed the characters in the story of *Icarus* and *Ulysses & Cyclops* . Even after a six months lapse in time between when stories were told and when interview sessions were held, boys were still mentioning details about these two myths, some recalling exact phrases and gestures they had seen during storytelling sessions. These stories were also ones that included monsters, which proved very interesting to the boys. In the preference survey dragons and Minotaurs received seven votes. Boys also discussed Minotaurs, dragons, and giants during interviews.

In the survey, boys responded to the following question: What is it you liked about the stories and characters you chose? Data show that four boys mentioned liking the Minotaur best because they liked monsters, two boys reported liking the action and the violence best, and one noted that he enjoyed the humor most. In these written responses, boys discussed action, violence, fighting, humor, and the Minotaur as important details that "make the story cool" (written survey).

Girls' Preferences.

Girls did not mention monsters or show much interest in monsters in either writing, interviews, or surveys. In fact, the girls hardly ever discussed or expressed interest in mythical beasts of any kind. Girls liked both the lazy characters (Arrooga, Lazy Kate), and warrior women (Tokyo, Mizilka, Molly Whuppie). They also liked the Thirteen Son, the only male character that enjoyed housework.

Girls were asked to answer the following question: What is it you liked about the stories and characters you choose? In response to this question, they wrote about marriage, "brave warrior women" (written survey), and being lazy. One girl noted that she liked the "girl who became a knight" (written survey) because she didn't have to do any housework. Girls' survey responses are similar to interview responses. They enjoyed the humor of characters, and both interview and written surveys indicate that they especially appreciated the laziness of the characters in *Arrooga* and *Mother Holde*.

Summary: Survey Findings

Boys reported liking stories that portrayed strong warrior characters. They also focused on mythical monsters. Girls did not display interest in monsters or mythical beasts, instead they preferred stories about female characters that were proactive and/or humorous. Both girls and boys, in surveys, reported liking the lazy characters, warrior women, and the Thirteenth Son of the King of Ireland.

The explanations students wrote about in surveys regarding why they

choose particular stories and/or characters as favorites proved informative. The data support interview findings: boys expressed interest in action, violence, war, and buffoonery while girls appreciated humor, beauty, laziness, intelligence, bravery and gumption.

Summary

Findings from the data show that girls and boys responded in different ways to the gender roles in stories. An examination of preference surveys indicates that boys enjoyed stories about warriors and monsters. In writing samples, boys also focused on male protagonists and wrote about action, aggression, and violence most often. In addition, boys were more interested in the fantasy elements of stories.

Girls tended to focus on stories about female protagonists and preferred both the heroic and lazy female characters in stories. In writing, as well as in interviews, girls expressed interest in relationships, kindness, caring, and endurance of story characters. Girls also expressed interest in the physical appearance of story characters and were more interested in the actions of royalty than were boys.

Students made connections between the lives of story characters and their own lives. They connected their personal understanding of gender roles and relationships to those depicted in stories. Boys expressed concern over knowing how to assign value to both female and male gender roles. Girls, on the other hand, had a more difficult time equating the value placed on female gender roles vs. their perceptions of society's value of these same roles. In addition, exposure, through storytelling, to 'gender bending' characters

affected students thinking and understanding of gender equity. Both girls and boys placed great value on the institution of marriage and the role of child-rearing and homemaking and both girls and boys defined these institutions in feminized ways.

Chapter IV: Conclusions And Implications

Chapter IV: Conclusions

Discussion Of Findings

This study was designed in response to feminist studies that examine the effects of fairy tales on children's gender development (Stone, 1985; Trousdale, 1995; Westland, 1993). In order to approach issues not addressed in previous work, this investigation examined the effects of folk tales and other traditional stories on children's perceptions of gender roles by: a) presenting traditional texts to participants through the medium of storytelling; b) including a variety of folk tales, myths, and legends from world cultures; c) including elementary school students from both working and middle class backgrounds; and d) investigating boys' reactions to female characters as well as girls' reactions to male characters.

Over the course of one school year, a wide variety of folk tales, myths, and legends, depicting male and female protagonists, were told to ten academically average fourth grade students attending a public middle school in a midsized New England mill town, by one storyteller, who was also the researcher. With a broader range of gendered archetypal characters from a variety of world tales, it was hypothesized that when these stories were presented, through the medium of storytelling, children's attitudes toward non-traditional gender roles would change. In addition, it was believed that the storytelling process would influence the study's outcome. Children's responses and reactions to the gender roles in the stories were collected

through a series of writing samples, surveys, and interviews. Data were then coded and analyzed.

Findings: Themes

Themes from findings are:

1. Beauty & Royalty: Female characters were valued for their beauty and social status. Royalty was a valuable attribute, especially for girls, but it was not identified, as in previous studies, as a key gender role. Royalty was valued by participants mainly because princes and princesses had an easy life.

2. Housework & Marriage: Housekeeping and marriage were associated with female characters who were highly valued by participants for their ability to care for the home and keep relationships intact. Girls made many connections between their own ability, and interest in, housekeeping and that of story characters. Boys, on the other hand, reported valuing housework but viewed it as primarily a feminine role.

3. Identifying With Story Characters: Students made frequent references to their own lives when talking about the condition and circumstances of story characters. They identified with a wide range of characters, both heroic and foolish. Heroes and other male characters were consistently compared to adult males, such as fathers and brothers. Heroines were discussed as being like women

in children's lives. Students also identified their personal experiences with that of story plots.

4. Role Of Heroes & Heroines: When students discussed the gendered archetypes of the hero and heroine they focused mostly on heroes' battles with monsters and his ability to save people from harm. In the case of heroines, students in this study valued them for their goodness--their ability to care, practice altruism, support interpersonal relationships, and defend their community. Heroines, as opposed to heroes, were accepted when they took on "gender bending"[10] personas, however, heroines were also expected to be nice. Heroes, on the other hand, were judged more conservatively. Heroes were viewed as valuable when they acted in a conformist manner. Student's reactions to heroes and heroines indicates that they were interested in the authority, social status, and power of gender roles. Students also reflected on the value of gender roles and gendered relationships within their school life.

5. Impact Of Storytelling: Students in this study appreciated hearing stories told aloud. They valued themselves as participants in the storytelling activity. Hearing stories assisted students in creating relationships between the textual content and the students' own

[10] Doniger (1998) defines "gender benders" as story characters who take on nontraditional roles such as warrior women or housekeeping men.

experience. In addition, hearing stories about nontraditional gender roles caused students to reevaluate their own assumptions about gender and encouraged them to examine the value of gender in their own lives.

Findings from the data show that students were interested in a variety of gender roles and/or qualities of gendered characters. These include girl's interest in beauty and royalty, the value girls placed on homemaking as a female occupation, girls' approbation for strong and independent 'gender bending' women, and girls' interest in opportunistic and lazy characters.

Boys identified with male heroes and were interested in their aggressive, violent, and warrior conduct, especially when heroes fought monsters. Boys also made connections between the actions of heroes and the adult men in their own lives. In addition, boys were conflicted over the noncaring attributes of both story and real life characters. They identified loss of emotional capability with adulthood.

Boys, as well as girls, were interested in female characters who were cunning, strong, caring, and kind. All students were approving of male characters' abilities to save people, be physically strong, and be a soldier. In addition, students reacted to gender roles in stories by connecting plots to their own life experiences, exploring the "status deprivation" (Clifford & Guthrie, 1988, p.329) of traditionally feminized occupations (homemaking, child-rearing, nursing, teaching), and by struggling with the inequality of the social status afforded to heroes and heroines, males and females, and the gender roles of homemaking and soldiering.

Enumeration Of Findings

In general, findings can be enumerated in the following ways:

I. Boys' and Girls' Responses

a) Both boys and girls thought that being a hero was a male role. Heroic attributes included physical strength, warrior like behavior, and bravery. Heroes were also expected to save others from harm.

b) Both boys and girls defined a heroine as a female gender role. They identified the attributes of heroine-ism as being courageous, nice, helpful, kind, hardworking, and altruistic.

c) Boys and girls felt that heroines could take on warrior and/or 'gender bending' roles if they were acting in the service, or for the preservation, of others. However, girls and boys also stated that all heroines were obliged to get married at the end of stories.

II. Girls' Responses To Gender Roles

a) Girls often reported fantasizing about becoming beautiful princesses and, despite the de-emphasis on beauty and royalty in stories presented during this study, the world of royalty remained an important archetype to them.

b) All girls identified with the female characters in stories and made connections between the actions of heroines and their own life experiences. When girls discussed the actions of heroines they expressed

appreciation for their nice, cunning, kind, tenacious, altruistic, clever, and opportunistic qualities. These qualities were also ones that girls valued within themselves.

c) Girls reacted to the stories used in this study by discussing, at length, their relationship to housework and traditional feminine gender roles. They identified keeping house as "women's work." Housekeeping was also synonymous with caring and acting in the service of others and was identified, by girls, as a key role for females.

d) Hearing stories about 'gender bending' females, such as warrior women, caused girls to admire their strength and prowess. However, girls approved of these heroines not because they were aggressive, but because they were hardworking, industrious, and caring.

III. Boys' Responses To Gender Roles

a) All of the boys identified with heroes. Stories about heroic behavior engendered boys to participate in conversations that centered around war, violence, and battles with monsters. Warrior-like behavior was identified, by boys, as a masculine gender role. This was also a role they valued within themselves.

b) Boys appreciated the aggressive actions of male characters and made connections between the actions of heroes and that of men, observing that adult males in their lives were, like heroes in stories, strict, aggressive, and unable to fully participate in the role of caring within families. Boys, however, also expressed confusion and/or conflict over the possibility of

having to take on aggressive, noncaring, or violent roles when they reached adulthood.

c) Discussion about the different attributes of heroes and heroines, especially 'gender bending' females, caused boys to re-examine their understanding of gender relationships and to question traditional view points. Boys also discussed wanting a more caring role in their adult relationships.

Findings from previous studies (Stone, 1985; Trousdale, 1995; Westland, 1993) suggested that boys would: a) be uninterested in the genre of traditional literature; b) be proponents of conformist attitudes; c) focus on aggressive male characters, and; d) have little interest in female characters. However, a review of findings from this study shows that, in contrast to previous research, boys were highly involved in fantasy and traditional literature. In addition, they reacted positively, and with great interest, to many female characters especially the 'gender bending' female warriors, the character Gretel in *Hansel and Gretel*, and Christine, the Cinderella character from *Mother Holde*. Boys did react in conformist and traditional ways to most gender related issues but also experienced conflict regarding these attitudes.

Stone's (1983), Westland's (1995), and Trousdale's (1993) work suggest that girls would: a) be conflicted over female 'gender bending' characters; b) be interested in beautiful princesses; c) have very little interest in male characters; and d) strongly identify with nonconformist archetypes. This study shows that while girls did value the actions of 'gender bending' characters (both male and female), they also held traditional views regarding the institution of marriage and housekeeping. Although girls discussed and

wrote about beautiful princesses, they also appreciated many other qualities of female characters such as kindness, laziness, intelligence, and bravery.

Beauty And Royalty

Westland (1993) observed that girls, in her study of children's reactions to fairy tales, were preoccupied with the beauty and appearance of female characters. In addition, Westland found that girls focused, almost exclusively, on the princess characters. Students in this study also expressed some interest in characters' appearance, especially in the writing samples. Three of the four girls wrote about characters, describing them as "a beautiful princess." Two boys also described female characters as beautiful. Despite the fact that two out of twenty-two stories depicted a beautiful princess who spent her time sitting around in a castle waiting for a prince to ride by, Peg, Kimberly and Molly, also pointed out during three separate group interview sessions, that the character they most wanted to be was "a beautiful princess." Girls enjoyed the idea of beautiful princess characters primarily because a beautiful princess was wealthy, had pretty clothes, and didn't have to do any work.

> Kimberly: That princess (in the story *The King of Irelands' 13th Son*) was probably has like blonde hair, blue eyes, like rosy cheeks, and a jewel dress on with a diamond ring and diamond earrings and glass slippers. That is what she wore everyday. .. I think she wanted to marry him because she wants to be rich. She wanted to be wicked right and she wants to have money so she wants his golden hair. ..She wanted to be the richest person on earth.

> Molly: I wish I was a princess and I wish I was pretty but I'm not. I wouldn't want to be a princess that shot arrows (the story of *Atalanta*) and ran around. I'd be sitting on my throne and making my maids do all the work. And I'd be wearing a beautiful dress. It would be silky blue with pink silk flowers.

> Peg: I would be the princess because she doesn't have to go to school. She gets to live in a castle, and she's a princess. I would be the princess also because I want

> to be rich and I want to be in charge of people. I like being bossy and I like having no school.

Girls' continued interest in the idea of a beautiful princess who was rich and omnipotent indicates that, although beautiful princesses were not the focus of the storytelling sessions, this archetype is still an important one in girls' lives and imaginations.

Housekeeping

Doniger (1998) suggests that heroines of myth and folk tale are often depicted in traditional or conformist roles in order to present the "world of women" (p. 115) to a patriarchal society. In fairy tales housekeeping is also a symbol of what Warner (1995) calls "the art of women in fairy tales" and "the weapon of the weaponless" (p. 412).

In seven of the twenty-two stories told to students, housekeeping played an important part in the plot outcome. *Arrooga*, *Lazy Kate*, and *Mother Holde* depicted characters that didn't like housework and tried everything they could think of to avoid it; in *Lazy Kate* the character is richly rewarded for her laziness. In *Farmer Grumble* and *The King of Irelands' Thirteenth Son* the housework is assigned to male characters with both positive and negative results, while in *Hansel & Gretel* and *Finn McCool* girls/women do the housework while boys/men do not. In addition, in both *Mother Holde*, *Finn McCool*, and *Hansel and Gretel*, the female heroines overcome adversity (kill a witch, outsmart a giant, and gain riches and freedom) by doing housework.

Housework was valuable and important to Matt as well as to three of

the girls. Even the boys who expressed dislike or disdain for housekeeping acknowledged its value as an expression of "caring for people in your family." Eight of the eleven students participating in this study described the role of their own mothers as "staying home more and doing things like cleaning and shopping" because "they cared about their kids." Housekeeping however, was not seen as a powerful role, especially when compared to fighting, hunting, or being physically aggressive. Heroines did housework because they were female. Heroes did housework only as a sideline. For male characters it was generally thought of as aberrant behavior, something that they got away with doing because they were "strong men." Housekeeping was not a key responsibility in the life of a hero because heroes were primarily "strong" and physically powerful.

Among the boys, only Matt and Steven disagreed with this premise. Matt, made strong connections in his own life to the value of child care and housekeeping. In his personal life he helps his mother raise three younger brothers and reported that he "doesn't really know who his father is." He also told the group during one interview session that when his mother went off to the Gulf War; "I stayed home and did everything." He felt proud of this accomplishment and was empowered by the experience.

Housekeeping was women's work, and as such, it was a valuable extension of the "caring" and "nice" side of the heroine's role. It was generally felt to be a position of responsibility, although not of authority or empowerment, except in Matt's' case. Although housekeeping required "being very smart," according to Peg, " [a] woman knows what to do [to keep house] so she [is] smart." It was not a job that required aggression, violence, or combat skills. Housekeeping was the purview of heroines because it

required being "kind," "smart," and "caring." In general men were not thought of as being as caring or as kind as women. Men had to be ready to fight and do the work of "disciplining." Heroes rarely did dishes.

Marriage

In the twenty-two stories told in this study, thirteen discuss or portray marriage. In nine of these stories characters get engaged or married at the end, a common motif in both folk tales and myths. Chinen (1993) calls this an example of Jung's archetype of the *hiero gamos,* derived from the Greek for sacred union, or sacred marriage. For many interpreters of myth (Chinen, 1993; Jung, 1969; Murdock, 1991; Singer, 1989; Stevens, 1982) this is the point in a story where the hero or heroine chooses a lover or mate.

Students who participated in this study were very interested in the ways the men and women in stories created marriage relationships. For example, in the stories of *Princess Dido* and *Mizilka,* both kings were described as liking the heroine and as being kind and generous to them, yet both heroines declined their proposals of marriage. Children in this study were not pleased with this decision. It wasn't "right." According to Kimberly and Missy, the kings were "nice" and "had a good personality" and therefore "that girl with the armor" should have accepted the kings proposal "because he (the king) gave her (Mizilka) a horse and he played chess and he was her friend" and because "he kind of liked her."

Brendan struggled over the issue of who should and should not get married. He also wondered why people got married and what their role in marriage should be. His final conclusion was much like Jung's portrayal of

marriage as a balance between masculine and feminine forces. "Marriage was what was supposed to happen," in stories and in life, so that there could be a "balance," said Brendan.

> Brendan: Well, the men should not be nice really, and women are supposed to be the ones that help and stuff like that and they are together. When they [men and women] are together they are like powerful, balanced and powerful.

Psychologists (Chinen, 1993; Murdock, 1991; von-Franz, 1996), believe that marriage in stories represents a balancing of the psychological forces of anima and animus, the feminine and masculine aspects of the unconscious mind. In addition, Debold, Tolman, and Brown (1996) in their study of the moral development of adolescent girls, suggest that marriage is the greatest normalizing experience between girls of different cultures, ethnicity, and social strata. This study finds that students viewed marriage as an important role and a prescribed function for both genders. Participating students, both boys and girls, were in favor of marriage as an appropriate ending to stories.

Identifying With Story Characters

When boys talked about themselves in relation to the heroes and heroines of stories they often discussed strength and physical prowess. Boys reported that they wanted to be a warrior and fantasized about going into battle in order to "kill the bad guys." In addition, five of the boys who were interviewed during this study said that they wanted to go into a branch of the armed forces, the other two reported wanting to be a doctor and a policeman, when they grew up.

When asked what story character they would choose to be, all the boys

fantasized about being strong and/or becoming a warrior. Boys never reported wanting to be a warrior woman. Matt, Steven, and Brendan overtly said: "I'd *never* be a girl," the others never mentioned identifying with female characters in anyway. However, boys sometimes identified with characters who were peripheral to the action. Nathaniel, for example, expressed interest in being the "bird who ate the crumbs" in *Hansel and Gretel* and "the buzzard" in *Iktomi*. Randy, Matt, and Steven also reported wanting to be birds.

> Nathaniel: In this story I would have probably been the birds who ate the crumbs because I would want to get in trouble so I help out. I like showing the way like at the end. I would be a bird so I could sit up in a tree and never get into any trouble.

> Randy: I'd be the bird because I love to fly but I've never been in a helicopter or an airplane before. I never been out of this place before. I never been anywhere. The only time I think I ever been away was once on a train, and a car and a bus.

> Matt: I'd be the buzzard because I love to fly. I would love to fly and flip the guy over and make him fall in a stump.

Jacob was interested in "being a three headed monster," although he allowed that it would be uncomfortable to get all those heads chopped off. Randy also wanted to be a monster so he could "eat human flesh."

> Randy: I'd be the Minotaur, the guy in the maze. You know how you told the story and he died? Well instead of letting the prince kill me I'd eat him.

Girls did not describe themselves as heroic - when being heroic was defined in its more masculinized form--the role of hero. Girls rarely reported wanting to be a male character.

> Laura: If I was a character I'd be Hansel because he listens and I do that. But I wouldn't be a boy Hansel. *Hansel and Gretel* would both be girls.

When girls talked about themselves in relation to the main characters, the heroes and heroines of stories, they discussed vicariously enjoying their ability to get "stuff done."

> Peg: I'd be the wife in this story (*Farmer Grumble)* because she could do a lot of stuff. Because she could drive a tractor and even though she wasn't used to it she could feed the pigs and feed the cow without the cow kicking her.

One of the most popular characters who "got stuff done," for three of the girls, was Gretel. Gretel was interesting to them because she was "the more active one," "was able to think for herself," and was "very, very, smart." She also did the housework.

> Kimberly: I think Gretel's personality was kind of exciting. Because she's doing stuff and she is cleaning and cooking and washing and stuff like that. And she is still smart because she took the chicken bone and told Hansel to go like that with it and just feel it. And she's smart because she pushed the witch in the oven... (laughter) I think she figured that out all by herself.

> Peg: I would be Gretel because she's the baby of the story and I am the baby in my family and she cries a lot. I cry and I scream and yell.

Gretel was a person that the girls "wanted to be like," but, so was *Lazy Kate* and the vain *Arrooga*. Sometimes the characters that children identified with were not the warriors, queens, or Gretels of traditional tales, but rather the lazy, silly, funny, unobtrusive, or rich characters in stories. Data show that all of the students enjoyed, fantasized, and identified with a wide range of characters--from the heroic to the foolish.

> Randy: My favorite character was the witch because she was dumb. She is reaching in and all of a sudden she is in the oven half way. She is stupid.

> Thomas: I'd be a king because he's rich. I would also like to be Daedlus because he invents thing. I invented a go cart once, but it fell apart at the bottom of the hill. ..yeah my favorite character was Deadlus because he was a really good inventor.

> Steven: I liked the witch the best in that story, she was unique. She had red eyes and long teeth. Long sharp teeth and a very unique nose that's for sure.

Childhood is a developmental period that is inexorably tied to the struggle to attain self-awareness and individual identity (Bettleheim, 1977; Bly, 1990; Bruner, 1990; Luri, 1990; Tartar, 1992). It is often perceived as a period of powerlessness. In this state of developmental vulnerability the roles and relationships of power become highly important (Warner, 1994; Tartar, 1992; Luri, 1990). Children in this study identified with the trickster, clown, monster, or helper characters in stories. While tricksters and clowns are more vulnerable than their heroic counterparts they are also more wily. They are able to use their humor and cleverness to outwit and outmaneuver the more powerful forces and characters of myths and fairy tales. Students found solace in characters that used their vulnerability. They enjoyed characters such as Iktomi and Lazy Kate who, although flawed, end up victorious. Monsters were interesting because in fantasy worlds they control and conquer authority. Birds, along with Deadlus, myths' greatest inventor, could fly. Flying gave these characters an omnipotent power. The data suggest that the power and value of characters' gender roles, along with their relation to authority, was highly important to children.

Heroes, Heroines And Real Life

As students in this study made connections between the gender roles and relationships described in stories and their own lives they also began to define the value and power of gender roles. They described what happened both emotionally and psychologically when they thought about the stories

and began to discuss their relationship and attitude toward these roles. Their responses suggest that they were negotiating and combining the messages contained in these tales with the social messages from real life, attempting to create a new understanding of their world and their own concept of gender relationship. Many of these concepts were connected in students' discourse around the qualities of heroes and heroines.

Heroes

Men were valued most highly as warriors, fathers and saviors, especially by boys. The role of adult males within relationships, families, and communities was concrete and clear. Men were strict, they fought wars, were expected to be aggressive, and basically "went out and did more things," than women did.

> Nathaniel: I think that boys can go out and talk to more people, they get out more and so he (*Who is Wisest?*) can give lots more advice. Yeah, people listen to [boys] more.

Heroes were supposed to be strong in spite of the fact that some of them were tricksters and displayed weakness such as crying, thumb sucking, and doing household chores. Heroes were strong in ways that were similar to men in real life. Both men and heroes were expected, by students who participated in this study, to act in strong, strict, and aggressive ways.

> Brendan: Men are too strong to be kind. mostly men are strict and women are kind... Men are supposed to be the ones who discipline and stuff and they should not be nice really.

Yet, men were also described as interesting, fun, and important. Brendan, Steven, Nathaniel, Tom, Peg, and Laura all expressed love and

respect for the men in their lives but also mentioned that they wished they were more emotionally demonstrative, less distant, and more patient. Boys and girls reported relying on the men in their lives to be in control.

Nathaniel, Jacob, Randy, and Thomas also felt that the future of humanity was linked to men being able to teach their sons to be physically active and aggressive; to be like heroes in stories.

> Thomas: See if a woman knew how to do something, like gardening a man would have to do it - and then it (things) would change. See all the men and all their sons would watch if he would do if for the rest of his life, then they (the sons) would do it and it keeps on going.

Heroes, Killing Monsters, And "Being A Boy"

All seven boys who participated in this study talked about their excitement and pleasure over hearing about heroes battling monsters. They loved the parts of stories where heads rolled and blood was spilled and body parts were severed. Destruction and death were dealt with the swing of a sword. For boys, this was powerful information. It engendered interest as well as "good feelings" among all boys and was connected to their interest in fantasy, monsters, and combat.

> Steven: I liked the thirteenth son of the King of Ireland it was interesting because there was action in it. There was a lot of action, it's king of pretty interesting. Like well, the tournament.

> Brendan: I didn't really like the *Arrooga* [story] because it kept on going through like a circular motion. It kept on doing the same thing over and over again, which I really don't like. I like one straight line that goes on to something new.

> Matt: well girls like dolls and boys like horror. Some girls do not like horror that much. [Not] as much as boys. Boys love horror.

> Randy: I liked the one with the guy with the gold hair because he killed all of the evil men.
> Researcher: What if we passed a rule that there was no body checks in hockey?
>
> Jacob: Then it would be so boring.
> Nathaniel: It would be boring because all you're doing is just scoring points. That;s all you're doing. Then the player is just going to skate down strait and shoot it in OK? there is no kind of action in it.
> Thomas: there is not excitement.

In the imaginary world of boys, defeating monsters was a powerful, valuable, and brave activity.

> Nathaniel: well, I liked the one with the kid with the gold hair. I like that one because when people tell him different things like how to kill the monsters and stuff, and when he go to do the same exact things, that's when he pushed the one with the six heads in to the water and he hits him in all of the eyes.

In addition, boys were also highly curious about the life and habits of monsters and giants. For them, monsters were highly interesting. In seven of nine interview sessions they brought up the subject of mythical beasts.

> Matt: Centaurs are these both thingys
> Researcher: half horse and half human.
> Matt: yeah, I know what they are, it's the head and chest of a man and the rest is a horse.
> Steven: Yeah I know what they are.
> Brendan: It's on *Hercules* the TV show.
> Kimberly: It's on *Fantasia*, *Fantasia*
> Matt: I saw that.
> Peg: It's in Narnia, I read that.
> Brendan: I saw that in *Mortal Combat* (the movie) and *Annihilation* (Video Game) and on *The Simpson's* (TV show) too.
>
> Steven: Well, I would be the monster. The guy with the two heads. That way you could see in different directions like a lizard does.

Boys responses to preference surveys also show that monsters were very important to them. Boys also wrote, in writing samples, about monsters more often than girls.

Discussions, during interviews with boys, often centered around the

habits, morals, and attributes of such mythical beings as the Cyclops (*Ulysses & Cyclops)*, the Minotaur (*Icarus*), and the Irish Giant (*Finn McCool*).

> Jacob: I liked the Minotaur because he was like a beast and he's big and, well I don't like the way he eats flesh but I can see why he eats people. Because what else would he eat? I mean it's because he doesn't like the ladies. I would don't just eat flesh, I'd probably like eat the whole human.

Boys' interest in monsters, horror, and combat was in direct contrast to their discomfort and confusion over what it meant to be a man. Matt, for example, reported "loving horror" and "having fun by wrestling and fighting" but was also upset at the idea of giving up care-taking and housekeeping when he became an adult. Brendan, expressed a great deal of anxiety over "how men acted" in his home - describing his father and uncles as committing crimes, controlling domestic situations through violence, and not being able to be caring or kind - simply because they were men. Nathaniel and Steven observed that men seemed more "powerful" but less accessible. Jacob and Thomas agreed and noted that their fathers were not "around enough and didn't pay attention to kids."

Monster characters and mythical beasts seemed to be connected to the boys' attitudes and understandings of their relationship to aggression, power, and their sense of self. Acquiring a knowledge of violence puts the knower in a powerful role, one that is assigned, by most students, as a male role; in this study it was the purview of the hero. As Brendan observed, "it's mostly men in stories who go out there and fight." In life too, according to students, it's mostly men who do violent things.

> Brendan: I think that men are more strict than women. Most men will go to fight in a war. Most men were taught that and most men will do different things than women will do. Well you don't often find that women do drugs or do mean things.

In fantasy, the role of the hero--a physically strong, active and violent man--gave students a sense that they, especially if they were a boy, could "be like him." Being like a hero gave the consumer of stories the ability to take on the power of a masculine identity, to be an avenger and a savior in an imaginary world.

> Thomas: I would like to be like that, to be strong and magical because in case somebody got in my way that I hate or they are trying to kidnap me, I would use my magic powers to punish them and stuff. Or, I would use my strength to pick up buildings an stuff. And, if I cut the golden hair I would have no strength.

This is what Atkinson (1995) calls "the power of stories."

However, hero characters also created an internal conflict in boys, this was especially true for Steven and Matt. They expressed anxiety between wanting to take on male roles and responsibilities vs. a perception of having to disassociate from being emotionally kind and loving in their adult life.

Boys took great pleasure in identifying with heroes who were strong and in control. Pollack (1998) calls this part of the 'boy code,' a behavioral expectation that boys will be violent and aggressive in order to demonstrate their gender identity. He suggests that our culture has put an expectation of violent behavior on boys, especially when they are in groups. This 'code of boyhood,' Pollack observes, has a deleterious effect on boys development.

The boys' interest in monsters and what Matt calls "horror," has been identified by Warner (1994) as a "socializing method" that comes from the bullying and "segregated contempt" (p. 41) between male and female roles and relationships that children are exposed to in current social structures. She suggests that boys are attracted to monsters because of their psychological need to rebel against the fact that they are "training to be heroes in a narrative which can proceed only by conflict and rupture" (p. 42).

Boys' fantasies were populated with monsters and alien creatures. In school, they considered themselves stronger but less aware than girls. Their physical adeptness was something they tended to focus on, bragging about situations involving physical power and control. By challenging the rules of power with action and/or aggression, such as yelling at the teacher or throwing objects around the classroom, they gained more attention and authority in the classroom. This role has many advantages, according to three of the boys, primarily because it gave them a sense of (as Steven observed) "knowing where you are going and what you are going to do. You are prepared, you are not lost."

Enacting and identifying with a hero put boys into a paradoxical situation. They gained what Debold, Tolman, and Brown (1996) call 'cultural authority,' or what Clifford and Guthrie (1988) call 'status elevation,' but also were confronted with having to disassociate from their relational and emotional life. This is what Pollack (1998) describes as "the consequences of using action-orientation as a coping strategy... loosing the nuances of relationships and the ability to be caring" (p. 316) and to express a wide range of emotions.

Boys identified with the strength of heroes but they were also conflicted over the idea that men and male heroes could be caring. Boys' apprehension regarding traditional gender roles lay in direct contrast to their enjoyment and interest in combat and heroic deeds.

> Researcher: so, you said men don't care about anything, do you think you will grow up to be a man who doesn't care?
> Brendan: NO!
> Matt: NO! NO! NO!
> Steven: NO! No!!
> Brendan: If I was a man I'd care. If someone broke their leg I'd go up to them and say 'are you OK?'

> Steven: No offense, but that is the stupidest answer I ever hear. It's not fair to say men that they can't care.
> Brendan: well not all men, well but men are supposed to be the ones that discipline and stuff like that and so they should be strict.
> Matt: well most men.
> Brendan: well they should not be nice really, and women are supposed to be the one's that help and stuff like that and they are together, when they are together they are like powerful. balanced. powerful.

Because of boys' tendency to react to social situations, including school, with physical activity and confrontational behaviors they become more visible. This visibility placed them in a less acceptable - yet more powerful position in the classroom. The anxiety that this seemed to engender, in boys, suggests that the power they gain comes at a high price. This role, which was reflected back to them in the actions and stories of heroes, often cuts them off from more relational experiences. While a hero can be a savior he is not very facile at caring. An internal conflict ensues. Identifying with heroic male roles created a model of strength and success but also prohibited - to some extent - the ability to practice and express emotions.

Equity

Brendan, Nathaniel, and Steven felt that the value of gender roles and relationships was due primarily to physical differences between boys and girls. They made connections to physical differences by observing that girls were more flexible physically and therefore were also more mentally and emotionally flexible. In addition, both boys and girls thought that because girls would someday be mothers they were better at caring. Boys were assumed to be more aggressive because of their greater physical strength.

As this study progressed Thomas, Jacob, Nathaniel, Steven, Matt, and

Brendan began to challenge their own 'traditional' and 'conformist' ideas of gender difference.

> Thomas: What is wrong with girls? What is wrong with them?
> Researcher: What is wrong with them?
> Thomas: Nothing, completely nothing.
> Jacob: completely nothing wrong. Difference none.
> Researcher: There is not difference?
> Jacob: Only the personality. In the look there is a difference but....
> Nathaniel: The rest of the body, like their muscles and their efforts and their work.

They began to talk about the "unfairness" of the present system.

> Randy: Men have bigger bodies, that's the thing they were made for (to get beat up). God made them so they have a bigger body. Their bodies are [created] to get beat up but not women's bodies.
> Thomas: That's not fair to the men or the women.
> Jacob: That's what I can't understand.
> Thomas: It's not fair to either of us, cause the men get all banged up but the women don't.

Steven, Jacob, Thomas, and Matt commented on the relationship between difference and parity.

> Jacob: Well there really isn't a difference from the men and women [in these stories] because they are both equals in some things. In some parts it could be either men or women. Like the one where they both killed the giants, so they are both kind of the same.

> Researcher: Do you think you are going to change [who does the housework] when you have sons? What do you think those things will be?
> Jacob: Washing and cleaning.
> Researcher: So your sons will see you doing some housework?...
> Thomas: It should change so easily - both men and women
> Researcher: So that it is more equal?
> Jacob: No so they both can even things out between them.

Hearing and then exploring the gender roles, especially that of 'gender bending' characters challenged conformist views held by boys. Findings show that participation in this study caused at least four boys to think more deeply

about issues of gender equity, gender identity, and social construction of gender roles.

Heroines

The concept of a heroine was defined by students in much more complex ways than that of the male heroes. Heroines were defined as being courageous, enduring, intelligent, crafty, nice, kind, responsible, and caring. Heroines were valued for their ability to hold social institutions together - such as marriages, family structures, and political institutions - and were allowed to act in aggressive and or powerful ways when in the service of others.

Warner (1995) points out, fairy tales are, subversively, about the voices and power of women.

> The story itself becomes the weapon of the weaponless. The struggles of women, for example, are not resolved by combat, on the whole...as the contests of men may be in heroic epic; when they need to undo error or redeem wrongdoing or defend the innocent, they raise their voices, if only in a conspiratorial whisper...Women's arts in fairy tales are very marked, and most of them are verbal: riddling, casting spells, ...turning words into deeds according to the elementary laws of magic...Whereas fairy tale heroes assault the beast with weapons...women in fairy tale align themselves with the Orphic mode of entrancement. In this they simply extend the practice of the storytellers themselves. (p. 412)

Female characters were most often described and discussed in terms of their kindness, perseverance, and their ability to help others.

> Researcher: what makes a heroine?
> Peg: She's nice
> Nathaniel: Beautiful
> Missy: She's sweet

Students identified with the heroic qualities and attributes of characters in stories and when heroism was defined in its feminized form, with the attributes of a heroine, then fourth graders, as well as other people who "help," "do hard things everyday," "think and take care of children," and "who pay attention" were considered to be heroic.

> Kimberly: Doing hard things everyday, that's heroic. Without quitting...My sister was drowning and I pulled her in, that is heroic.

> Matt: Yeah, fourth graders can be heroic. Yeah. If I didn't take care of my baby brother some one could just walk right in and take my baby brother, if I didn't watch him.

> Peg: Well teachers do heroic things, they come to school every day. They teach kids.

In discussions about the attributes of heroines, the discourse tended to focus on the status, position, value, and power of women in both the home and on the battle field - or in roles that dealt with caring for others or self-preservation. Heroines could chop monsters into small pieces but they also had to be "nice." Heroines deserved to be "in charge" but ought to listen to their elders more and they <u>had</u> to get married.

Female characters in stories, while allowed a broader range of options and conditions than their male counterparts. For example students agreed that heroines could be a warrior woman, beautiful princess, and still sew clothes. Heroines were valued as both passive housekeepers or aggressive

warriors, as long as these female characters acted in service to a social need - such as rescuing a person in need or helping a parent - or got married at the end of the story. Female characters were also valued and defined as caretakers; people whose role was to be nice and kind, because women, by nature of their gender, were more emotional. But, women were also considered less strong, having less authority, and being in positions of greater vulnerability than men. In this way female characters from stories were given more options but also assigned a less powerful role.

This is what Doniger (1998) calls the "asymmetry of power in real life... Because in the real world it is easier to be a man than to be a woman, both male and female storytellers portray women, more than men, as gender benders: inequality in real life leads to apparent equality in the depiction of that inequality in stories" (p. 115).

In this study students allowed women to be 'gender benders' with some modifications. Heroines could take on traditional male roles if they were caring, nice, supporting a relationship, or working toward marriage. Heroes, on the other hand, could not, or did not, take on as many traditional female roles because men were perceived as already having an intrinsic power or authority simply because they were male or because female roles threatened an image of male identity already established in the minds of the students.

"Niceness"

An important aspect of the female gender role--the heroine--was to be 'nice' and 'helpful' as well as emotionally demonstrative and aware. To be

emotionally rich was valuable, in the opinion of these students, but it also put heroines in more vulnerable and difficult positions.

Heroes kept relationships intact by saving them or controlling outcomes through physical strength or action. Most heroines, however, created relationships by connecting to others and by keeping family structures as intact as possible. This is why it made sense for Hansel to solve a problem through action, such as subversively dropping pebbles and bread crumbs as a guide home. Gretel, on the other hand, chose to bide her time before acting by being a servant to the witch. It also explains why heroines do housework. Housekeeping is a way of keeping relationships and the home intact. The work of soldiering, inventing, building, or dragon slaying can permanently change familial structures because one must leave home, or the familiar, in order to destroy the evil monster. As a result, women become warriors at a great cost and only as a last resort.

The caring aspect of women and heroines is related to the 'caring voice' that Gilligan (1982) discusses as a stage in feminine moral development. Gilligan finds that the moral voice of care often comes into conflict with the moral voice of justice in women's narrative decision making (Belenky, et al., 1986; Brown & Gilligan, 1991; Gilligan, 1982; Goldberger, et al., 1996; Taylor, Gilligan & Sullivan, 1995). According to Gilligan, women make decisions differently then men do, taking into account their caring role as part of their decision making process.

Heroines, in this study, were highly valued by students for their ability to care. In fact, girls in this study had a much higher respect for characters, both male and female, that used their abilities in the service of others or for altruistic reasons. Kimberly, Laura, Matt, and Brendan, pointed out that

Christine, the Cinderella character from *Mother Holde*, gets her just reward not only because she is beautiful and good but because she is also caring and hardworking. Atalanta's lover is rewarded, according to Matt, not because he is tricky but because he cares so much for another human being that he selflessly "throws the golden apples away and [does] not keep them for himself." The value that students placed on the position of caring was high.

In stories caring, kindness, 'being smart,' and being responsible, was not, however, considered to be a powerful social position. The problem with the role of heroine was that although acting in a caring manner reaped great rewards, (jewels, land, freedom, honor), it did not increase social status, (except when gained by marriage), or social authority.

Like the heroines in stories, girls in Mrs. Lowell's fourth grade valued relationships and care-taking more than boys. However, their 'I don't know' syndrome, fear of being judged "not nice," silence during interviews, lack of interest in aggression, are all indications of their disempowered position. But, heroines, like girls, were also considered less powerful. It is ironic that the position of girls, like heroines, while considered to be less powerful, was also highly valued for a perceived state of emotional caring and kindness.

Doniger (1998) suggests that traditional tales are often told to answer the question: Can [women] exercise power and still be nice? Students in this study reacted to stories by exploring this question, both implicitly and explicitly through their discourse and conversation regarding gender roles. In their attempt to work through the disparity between how different characters acted out gender roles in stories, students struggled with the dilemma of value. Is it better to behave in socially acceptable ways or to take risks and defy authority? Which gender role, hero or heroine, was most personally

acceptable?

This is the dilemma that Taylor, Gilligan and Sullivan (1995) discuss when they describe women's narratives as stories about struggling to live both "inside and outside" of a patriarchal system.

> Women living within a patriarchal civilization... are increasingly inside as well as outside of the various societal institutions that preserve and transmit culture across generations and because women have such a direct hand in arising and educating the next generation... Women are at once subordinated by men at the same time intricately involved with them in the intimate sexual and familial relationships that form the crucible in which the human psyche develops. (pp. 207-208)

Girls and boys in this study struggled with these concepts in different ways. All girls expressed appreciation for characters who acted safely by "going the middle way." They placed great value on female characters, such as Christine in *Mother Holde* and Gretel in *Hansel and Gretel* who followed directions and described as "just regular." Girls felt that heroines in stories were smarter because they behaved "better" and they kept the house clean. They talked about the "smartness" and "goodness," of characters vs. those who took daring chances.

> Kimberly: well, I don't think he was smart because he(*Icarus*) went flying to the sun and his father didn't want him to, told him not to...He is weird and stupid because he didn't steer clear and he went too close to the sun...he's a risk taker....
> Researcher: Well, if he was a girl do you think he would have gone too close to the sun?
> Kimberly: no, no, no
> Laura: nope
> Missy: no

Researcher: would he have been a risk taker?
Missy: ahhh.
Kimberly: no
Laura: yes
Missy: well because girls are just regular and they don't take risks like boys do.
Kimberly: girls follow directions more and they are more mature
Laura: and they can help keep house.
Missy: they are more mature.
Researcher: and if he was a girl what would he have been doing?
Kimberly: Well, if he was a girl he'd be going the middle way he wouldn't be stupid.
Missy: he'd be cleaning the house.
Kimberly: He'd be flying and he'd not be missing things. If he was a girl he'd be going out with Leonardo Di Caprio. (laughter)

The Power Of Storytelling

Applebee (1978) and Lehr (1991) observe that children understand stories by relating them to their life experiences. Bruner (1990) calls this the creation of a 'transactional' relationship between reality, memory, and imaginary/narrative worlds. Transactional connections assist learners in utilizing what they know in order to contextualize what is unknown, thereby affording the learner, or in this case the story-listener, with the power to control understanding and knowledge.

Students in this study participated in this transactional relationship in many ways. For example, students, especially boys, often linked their life history to that of story characters by discussing the details and actions in stories with visual images they had enjoyed through movies, video games, and television shows.

Brendan: When I thought about the evil knights in this story I thought about this game I can play called war craft. It has this knight with these horns and you can click right on him and he moves or he doesn't more and he can say things.

They associated story images with familiar events and places in their own lives.

> Brendan: I just imagined that this guy. I just pictured him with the hair (the King of Ireland's Thirteen Son) and in the background I thought [about Baxter]. I got to Baxter State Park every year and I am at this campsite across from this well. And we walked in and we could see that over the water there was this big tree that had fell down and it fell down and that's what I pictured. Except I didn't picture a big tree I pictured a little trail that goes like that. And there would be all these rocks over here and the mountains over there and a bunch of things like that.

> Thomas: When I heard about the fight (in *The King of Ireland's 13th Son)*I thought about these stands and these people walking around saying 'peanuts, peanuts, get your peanuts.' And these guys all piled up in the fight.

They also made empathic connections to story characters by using phrases such as; "if I were like him;" "If I were her," or; "that's just like me."

> Matt: Yeah, I'd be like the thirteen son of the King of Ireland, yeah. Because, he got to use his sword, and a stick, and a sling shot, and a bow. and he got to do something I like to do too, clean house and gardening and stuff.

> Kimberly: Tokyo stood up to the dragon and after that the dragon went to go after her and he roared and if I were her I'd be scared. I think she was scared and brave.

> Peg: I liked *Arrooga* because she always would look in the mirror at herself, like me because I'm always combing my hair and putting it up.

> Missy: I liked her because she was lazy like my brothers. I like seeing them get into trouble.

In this way, it can be seen that the storytelling experience was not only educative but also a powerful way of giving students an opportunity to control understanding through a comparison of real and fantasy worlds.

> Brendan: Well in real life she would have died because she was gone for like a whole two or three years wasn't it? And how could she make money to get food? Because I don't think that she had that much food in her back pack unless she stopped and made some vegetables and took some vegetables and peanuts.

Storytelling allowed students to reflect on their own condition by hearing about life through the lens of story. Students had an opportunity to see their own lives more clearly and in some cases differently.

> Matt: well he did battle to marry the princess, that was an awful lot of battling, I would have done that!! It's fun. I do it with my brothers and wrestling is fun. Sometimes, when they don't get hurt.

> Jacob: I'd like to be that guy with the golden hair because I would have more strength.

In addition, through the process of listening, consuming and reflecting on stories, students clarified their own values and their own condition and gave them a deeper understanding of their world.

At the same time, stories also provided descriptions of others unlike themselves.

> Missy: Well[in the story] girls and woman should be doing what they want I guess. They would do what they want... I think women should do anything they want.

> Jacob: being adventurous is a boy thing. ...but the girl didn't run away (like the boys in the story did), If girls get embarrassed or something usually they just stand there and go 'So?' Like me, I was jump roping and I lost my pants. I was definitely embarrassed. I ran away.

Stories and the activity of telling, listening, and reflecting on them gave students a deeper understanding of their world.

Developing A Storytelling Relationship

This study suggests that building narrative relationships and exploring an understanding of gender through storytelling is a complex and evolving process. The storytelling sessions and interview protocols executed during

the study helped students examine gender roles, their relation to these roles, as well as helping them build relationships based on narrative knowing. When students were asked how they felt and what they thought about the experience of storytelling, all had positive responses. They liked the storytelling sessions because of their entertainment value ("it was fun") and because storytelling was "funny," "cool," and "good." Storytelling helped to make information "interesting." Kimberly felt that storytelling was "important because they come from so many different countries and stuff... that is what keeps them from being boring."

Laura emphasized the way stories were told was more important than the content of the tales. She observed that "it's got to be good telling to make it a good story, otherwise it's boring." This was surprising since one of the assumptions underlying this study was the belief that it was the story material, plots, and motifs that was most important. Students felt, however, that without the telling, along with the interest and drama that it evoked, the stories would have less value. The subsequent meaning gleaned from the roles, motifs, and archetypes of stories had more impact when told orally (as opposed to presenting stories in their written, or literary, forms).

The most powerful part of the storytelling, according to students, was not the story itself but rather the "way it gets told" as well as the relationship that developed between the teller and listener.

> Laura: I'd choose a storyteller coming in and telling, it's better in school, it's better than reading a book. Because you (the storyteller) can make it more funnier and you don't have to follow (read) the real story.

> Missy: well I thought the storytelling was cool. It's the way you tell them with the voices and stuff.

> Brendan: I've never heard so many stories! I barely even know any stories. If I took a chunk off my brain, a part that I knew would grow back and I took off that part that had all the stories I know it wouldn't even hardly be that big. But it's been growing since you came and started to tell stories. Yes! ... Those hero stories and stuff, you make them seem like it is so funny and stuff. That's what I liked, how you make it funny. Hero stories are not supposed to be funny but I like them better when they are.

Storytelling created relationships between students and the story, between the story and life experience, and between the teller and the listener. Missy described this relationship as being "an ambassador." She observed that when stories were told aloud the teller was behaving like an ambassador because she was bringing stories from other cultures and other places to Washington Street School. In addition, a storyteller is like an ambassador because the teller is a bridge builder, a person who broadens the discourse by describing images and messages from other worlds. An ambassador, like a teller, also creates détente.

> Missy: Storytelling is being an ambassador, for me you are [an ambassador] 'cause you make people happy.

In addition, Steven observed that hearing stories caused him to talk and tell more stories.

> Steven: the way you played her out (the witch in the story) was good. See, I think that is one of the key thing in storytelling -- [it] is like acting out the characters well. I wouldn't do it so good.
> Researcher: what is another key thing about storytelling?
> Steven: You don't tell it the same way twice. And well you exaggerate sometimes. I think it would be better if [teachers would tell stories more] because it adds more fun into the day but it can raise conversation in class.
> Researcher: is that bad?
> Steven: Well, conversations during math and stuff. Conversations about the story while you are doing math and stuff, like playing a math game, then you start to talk about the story instead of doing what you are supposed to do.

Mishler's (1995) typology suggests that storytelling can be analyzed using four broadly defined operations: a) a textual operation, b) a transactional

operation, c) a cultural operation, and d) an educational operation. Students in this study responded to these operations in deep and profound ways. They identified and defined the gendered archetypes of the hero and heroine and focused on motifs of family life, familial relationships, marriage, housekeeping, soldiering, and battling monsters. Storytelling provided an opportunity for students to create narrative relationships with themselves, the teller, and the text. As they reflected on this relationship they identified cultural norms and standards and were able to explore what they believed about these ideas--especially when exploring the value and power of gender roles in their own life. Finally, storytelling provided an educative environment as children evolved and developed their perspectives by learning about their own conditions as well as the condition of others.

Conclusion

Gender Roles

Data show that these lines of inquiry were answered in a variety of ways relating to students' value for, and understanding of, the status of gender roles. For example, students valued the 'traditional' gender role of the housewife for her ability to create a caring environment for others, especially family members. The 'nontraditional' role of the warrior woman was appreciated because a warrior woman, like a housewife, was viewed as a protector of social institutions. The conformist feminized roles of child-rearing and care-taking were also highly valued by students, however, these roles were also assigned less authority and lower status than the traditional

male roles of savior, soldier, and hero. These male characters, on the other hand, were valued for their 'conformist' attributes, especially their physical strength and courage under fire.

Equity

Students in this study also readily identified with the social dilemmas of gender equity by analyzing and discussing stories about gender roles. Findings suggest that students were concerned over the rigid cultural expectations put on boys. Boys struggled over the idea that they were able to acquire power and authority, or heroic status, at the expense of caring, having emotions, and being able to take a meaningful part in domestic affairs. Girls, on the other hand, quickly internalized the devaluation of traditional feminine roles and expressed confusion over the positions of "doing what I want to do" and "having to be nice." In school, girls reported that they learn to devalue their intellectual achievement. As a result, they tried to act out a concept of "smarts" that is, like many 'traditional' story heroines, conformist and confining.

The data suggest that, unlike findings from previous research (Stone, 1985; Trousdale, 1995; Westland, 1993), when children were presented with 'gender bender' characters from traditional literature, they began to reflect on the authority, social status, power, and value of gender roles. Hearing stories that portrayed both 'nontraditional' and 'conformist' characters caused students to reflect on, and at times, reassess their beliefs about the influence gender plays on roles and relationships. According to participants, gender roles are somewhat malleable especially when women/girls take on

traditional male roles. It was more difficult for children to justify role reversals or 'gender-bending' on the part of males, both in stories and in life. Perhaps because male characters, as well as men, were perceived as having authority because they were male, or because female roles threatened the traditional image of the silent, unemotional, aggressive male.

This study also suggests, as Westland's (1993) and Trousdale's (1995) do, that students were interested in 'traditional' and 'nontraditional' models of gender roles. Unlike previous studies, however, this investigation finds that a wide variety of stories depicting divergent gender roles had an effect on students' opinions regarding these roles. For example, in the final three months of the study, boys began to value the caring role. In addition, both boys and girls began to struggle over how to assign authoritative value, and define the status, of traditional feminine roles of housekeeping, relationship building, and care-taking, while at the same time valuing action and aggression as ways of voicing authority.

Stories And Gender Development

Traditional stories encouraged children to make connections between fictional and real situations and also created a narrative environment that supported students in their clarification of individual values. Storytelling provided a venue for children to explore the social norms depicted in myths, legends, and folk tales. A review of how students discussed their ideas, impressions, theories, and questions about stories shows that traditional texts, told aloud, impacted their understanding of how, through narrative, "people know and come to think of themselves as knowers" (Goldberger, 1996, p. 2).

Golombok & Fivush (1994) observe that there is a relationship between gender role identity and gender role behavior. In this study story, knowledge, learning, and social position became closely linked with ideas about gender identity and models of gender roles. In the same way that styles of discourse became a rich source for reflection, the stories that students related about their understanding of themselves and their position in the classroom became an important beginning point for examining their responses to fictional relationships, positions, and roles. Findings from this study suggest that this relationship is complex and constantly evolving. Gilligan's (1982) theory of how gender influences moral development suggests that females tend to be relationally oriented while males tend to be independently or "autonomously" oriented. Children in this study also defined feminine and masculine roles in terms of their qualities and orientation. Heroines, as defined by students who participated in this study, represent a feminine world view because they take responsibility for relationships in more varied and complex ways than heroes do. Heroines, therefore, are oriented toward building and sustaining relationships.

Heroes, as defined by students in this study, are less interested and less dependent on relationships, act more autonomously, and their behavior is highly structured around combat and aggression. Heroes must stand their ground and they must win. Heroes embody a masculine role that is highly conformist and traditional.

The heroes and heroines identified by students in this study tended to be illustrative of 'traditional', or 'conformist', views of gender roles. However, in contrast to similar studies (Stone, 1985; Trousdale, 1995; Westland, 1993), they also broke the bonds of gender roles and bent the rules

from time to time. For example, students thought of heroines as "winners" when they displayed courage and bravery, heroines became interesting when they were warriors, and heroines were allowed some choices over their future roles. Heroes could, with restrictions, show emotions and act out caring and domestic roles. However, students placed a high value on the traditional feminine roles of caring, kindness, and homemaking. They also appreciated the masculine role of aggressive action.

This does not mean, however, that the female role of heroine was not perceived by students to be proactive and aggressive or that heroes were not allowed to have emotions. Heroines were often valued because they were both aggressive as well as caring, kind and 'nice.' Heroes also search for marriage and connection in addition to battling monsters. Each gender role, or archetype, represent different, or gendered, standpoints. Their differences stem from how their condition relates to authority and power; or what Clifford & Guthrie (1988) have called the 'status deprivation' of feminine occupations and roles.

Implications

Previous examinations that looked at the efficacy of storytelling as a therapeutic intervention, show that storytelling helped children rethink and reexamine issues of morality, trust, family relationships, and self-esteem (Davis, 1997; Ely, et al., 1998; Freeman, 1992; Korman, 1995; Pierce, 1992; Stockrocki, 1994; Tierney, 1992; Williams, 1991). Studies examining the effects of fairy tales on gender development in learning environments show that

stories impact student understanding of gender issues (Caspi, 1994; Newman, 1993; Stone, 1985; Trousdale, 1995; Westland, 1993). In addition, investigations that examine the use of storytelling as an educational technique suggest that storytelling enhances language, self-image, and cultural knowledge (Baumgartner, 1996; Doss, 1983; Farrell & Nessel, 1995; Gallas, 1994; Gerbracht, 1994; Mello, 1997; Nelson, 1990; Rosman, 1992; Yvetta & Schaer, 1986). This study adds to previous work by finding that stories are important models for learning about the status and value of gender roles, equity issues, and self-development. In addition, findings show that students involved in this study reacted to hearing traditional texts told aloud by identifying with the heroes and heroines characters.

Heroes were understood to be male, aggressive, and physically strong and they were highly valued for their role as saviors and soldiers. Heroines were identified by students as female characters who were valued for their ability to be intelligent, quick-witted, caring, and enduring. Women warriors were considered heroic because of their ability to advocate for the safety of loved ones and for keeping communities intact.

Students also made connections between story characters and their own lives. In addition, they connected their personal understanding of gender roles and relationships to those depicted in stories. Hearing stories about 'gender bending' women and traditional heroes caused boys to express concern over knowing how to assign value to conformist gender roles. Girls, on the other hand, had a more difficult time equating the value they placed on female gender roles vs. their perceptions of society's value of these same roles. In general, students reacted to gender roles in traditional stories by exploring the devalued status of traditionally feminized occupations and

struggled with the unequal value that society places on heroes and heroines, boys and girls, and the gender roles of homemaking and soldiering.

The impact of these findings for educational and therapeutic organizations is significant. This study suggests that through stories, children are exposed to long-standing archetypal models that illustrate both 'traditional' and 'nontraditional' roles and that stories need to be a part of school curricula.

Implications For Education

The Use Of Storytelling In The Classroom.

Data indicate that storytelling in the classroom settings enhances students' ability to clarify value systems. This study specifically shows that when students are presented with a variety of gender roles from disparate cultural texts, they began to examine their own understanding of how to assign value to gender roles and gendered relationships. In addition, the stories gave students a greater palette of images to choose from. Therefore, it is suggested that educators use a wide range of traditional texts in order to enhance and encourage students' ethical development.

Inclusion of storytelling in the classroom encouraged students to explore their understanding of story structures (such as character and plot development) as well as enhancing their story comprehension. It is recommended that storytelling be included in literacy activities in order to encourage students to deepen their ability to explore and analyze textual material.

Findings from this study also suggest that the telling of traditional texts

in educational environments enriches the linguistic life of students. This enrichment, in turn, can influence classroom discussion and the development of language skills. Stories can also furnish students with a broader cultural lens with which to explore the world. Therefore, educators are encouraged to use stories as models for teaching literacy skills, encourage critical thinking, as well as presenting multicultural perspectives.

Implications For Human Development and Personal Growth

This study finds that hearing stories told aloud enhances relationships, encourages narrative construction of knowledge, and engenders inquiry on the part of students. Professionals who work with, and for children, are encouraged to use oral storytelling as this can assist children in building strong interpersonal skills and relationships.

Teachers and counselors are encouraged to make use of traditional texts because they are tools that assist children in negotiating and exploring real life events and can influence their critical thinking skills. Stories also provide students with therapeutic models for exploring gender issues within their own life. In addition, stories, placed in fantasy or 'once upon a time,' are helpful because they assist students in expanding their world view. The data suggest that by participating in storytelling, children create transactional experiences that increase their knowledge of self and others. They do this by reflecting on images and conditions in stories and linking them to known cultural concepts and paradigms. Therefore, oral storytelling can be used as a way of knowing the self, ones worlkd, and the connections between them. As such, it is a valuable educative and therapeutic tool.

Implications For Gender Studies

The study shows that stories expand children's dialogue about gender roles and encourage students to reassess, and at times strengthen, their value of feminized relationships such as care-taking and homemaking. At the same time, stories can also build interest in more proactive roles such as 'gender-bending' warrior women and homemaking men. Therefore, in order to provide students with more equitable classrooms, stories that portray a wide variety of gender roles need to be told - and their motifs need to be investigated.

Findings indicate that stories about heroes and heroines serve as developmental models, as such they are important tools for exploring children's understanding of gender relationships and gender roles. Boys in this study reacted to stories by expressing concern over the rigid social expectations placed on boys and men, especially when examining male aggression or 'the boy code' (Pollack, 1998). Girls, on the other hand, were given opportunities to examine social expectations such as the feminized culture of 'niceness' and their devalued status in both home and school life. It is recommended, therefore, that girls and boys be encouraged to use stories as tools for investigating and reexamining their understanding of gender identity.

This study also shows that the inclusion of a variety of gender roles from multicultural sources caused boys and girls to change their views regarding gender roles and interpersonal relationships. It is suggested that stories are change agents and as such need to be included in children's environments.

Suggestions For Further Research

In this study a specific group of stories depicting male and female characters in a variety of gender roles were told to students during the course of a full school year. In the process of consuming and reflecting on these stories, students in this study began to use them as comparative measures, or psychological outlines. These outlines, or 'blueprints' (Atkinson, 1995) assisted children in developing and exploring the meaning of gender roles and relationships in their lives. This study suggests that by using traditional texts in classroom venues educators are assisting children in their ability to develop and explore, through narrative, the value, power, and authority of these relationships.

Further research is recommended in the following areas:

1. More studies are needed that investigate the learnings and knowledge that humans glean from stories, especially traditional literatures such as myth, folk tale, and legend. While this study suggests that traditional texts are useful tools for learning about gender roles, investigations involving other content area knowledge are needed in order to expand and reassess the findings discussed here.

2. This study examined twenty-four stories from a limited number of world cultures. In addition, all stories were interpreted through a single teller and told to a small number of respondents. Further studies are recommended that will focus on a wider range of tales from more sources and with more than one teller.

3. Data from this study suggest that the relationship between socioeconomic status, gender roles within family groups, and occupations of

parents may have an impact on students perceptions of gender roles. Further research is encouraged that investigates how these factors impact students' understanding of gender roles.

4. In response to previous research, this study examined a small number of students, ages 9-11. However, generalizations of findings can not be made from the data discussed here. Therefore, further studies are needed that examine the research question with a larger number of participants and across age, racial, and cultural groups.

5. This study examined student responses to traditional stories, such as myths, legends, and fairy tales, when told aloud. The effects of storytelling on children's perceptions of gender were also examined. It is suggested that future studies compare student responses to these same stories when they are read aloud.

Closing

Storytelling, our oldest form of literacy, is shown in this study to be vital to education, even in our technologically literate society. This is also true for the old stories; those traditional texts, handed down through the folk process, that contain the collective understanding and key archetypes which represent psychological paradigms of the human condition. Therefore, when storytelling is added to the learning environment students are given narrative opportunities, and participate in the creation of narrative relationships, that have the potential to expand their self knowledge and world view.

Bibliography And References Cited

Bibliography

Abt-Perkins, D., & Pagnucci, G. (1992). From tourist to storyteller: Reading and writing science. Madison, WI: University of Wisconsin. (ERIC Document Reproduction Service No. ED 359 538).

Akeret, R. (1991). Family tales, family wisdom. NY: Morrow.

Andersen, M. L., & Collins, P. H., (Eds.). (1998). Race, class and gender: An anthology. Belmont, CA: Wadsworth.

Applebee, A. (1978). The child's concept of story. Chicago, IL: University of Chicago Press.

Atkinson, R. (1995). The gift of stories: Practical and spiritual applications of autobiography, life stories, and personal mythmaking. Westport, CT: Bergin & Garvey.

Atkinson, R. (1998). The life story interview. Thousand Oaks, CA: Sage.

Atkinson, R., & Nelson, K. (Eds.). (1990). Celebrating the lives of students. Gorham, ME: Unviersity of Southern Maine.

Baker, A., & Greene, E. (1977). Storytelling: Art and technique. NY: Bowker.

Bang, M. (1977). The buried moon and other stories. NY: Scribner.

Barchers, S. I. (1985). Hera transformed: Female heroes in folk and fairy tales. Dissertation Abstracts International, 46-10A, 3124.

Barr, I.M., & McGuire, M.E. (1993). Social studies and effective stories. Social Studies and the Young Learner, 5(3), 6-8.

Bauman, R. (1992). Folklore, cultural performances, and popular entertainments. NY: Oxford University Press.

Baumgartner, B. W. (1996). Folktale storytelling as an educational tool--with possible therapeutic implications. Dissertation Abstracts International, 57-10A, 4224.

Bauer, C. (1977). Handbook for storytellers. Chicago, IL: American Library Association.

Belenky, M., Clinchy, B., Goldberger, N., & Tarule, J. (1986). Women's ways of knowing. NY: Basic Books.

Bennett, W. J. (1993). The book of virtues: A treasury of great moral stories. NY: Simon & Schuster.

Betcher, R. W., & Pollack, W. S. (1993). In a time of fallen heroes: The re-creation of masculinity. NY: Guilford Press.

Bettleheim, B. (1977). The uses of enchantment. NY: Knopf.

Birch, C., & Heckler, M. (Eds.). (1996). Who says? Little Rock, AK: August House.

Bly, R. (1990). Iron John. NY: Addison-Wesley.

Bolliger-Savelli, A. (1975). *Hansel and Gretel*. NY: Oxford University Press.

Bottigheimer, R. (1987). Grimms' bad girls And bold boys. New Haven, CT: Yale University Press.

Bredo, E., & Feinberg, W. (19**??**). Knowledge and values in social and educational research. Philadelphia, PA: Temple University Press.

Brown, J.P. (1951). The storyteller in religious education, How to tell stories to children and young people. Boston, MA: The Pilgrim Press.

Brown, L. M., & Gilligan, C. (1991). Listening for voice in narratives of relationship. In M. Tappan & M. Packer (Eds.), Narrative and storytelling: Implications for understanding moral development (pp. 43-63). San Francisco, CA: Jossey-Bass.

Brown, L. M., & Gilligan, C. (1992). Meeting at the crossroads. NY: Ballantine.

Brown, M. (1954). Cinderella, or the little glass slipper: A free translation from the French of Steven Perrault. NY, Scribner.

Brown, R. H. (1994). Logics of discovery and narratives of conversion. Philosophy and Rhetoric, 27(1), 1-34.

Bruchac, J. (1997). Tell me a tale: A book about storytelling. NY: Harcourt Brace.

Brunvand, J. H. (1981). The vanishing hitchhiker: American urban legends and their meanings. NY: W.W. Norton.

Bruner, J. (1985). Narrative and paradigmatic modes of thought. In E. Eisner (Ed.), Learning and teaching the ways of knowing: Eighty-fourth yearbook of the national society for the study of education, Part 2 (pp. 97-115). Chicago, IL: University of Chicago Press.

Bruner, J. (1986). Actual minds, possible worlds. Cambridge, MA: Harvard University Press.

Bruner, J. (1990). Acts of meaning. Cambridge, MA: Harvard University Press.

Bryant, S. C. (1905). How to tell stories to children. NY: Houghton Mifflin.

Butler, J. (1990). Gender trouble: Feminism and the subversion of identity. NY: Routledge.

Campbell, J. (1949). The hero with a thousand faces. Princeton, NJ: Princeton University Press.

Campbell, J. (1986). The inner reaches of outer space: Metaphor as myth and as religion. NY: Harper & Row.

Campbell, J. (1990 a). Transformations of myth through time. NY: Perennial.

Campbell, J. (1990 b). The flight of the wild gander: Explorations in the mythological dimensions of fairy tales, legends, and symbols. NY: Harper Collins.

Canada, G. (1995). Fist, stick, knife, gun. Boston, MA: Beacon Press.

Canada, G. (1998). Reaching up for manhood. Boston, MA: Beacon Press.

Caputi, J. (1992). On psychic activism: Feminist mythmaking. In C. Larrington (Ed.), The feminist companion to mythology (pp 425-440). NY: Harper Collins.

Caspi, L. L. (1994). The effect of strong women characters in literature and the role of literature discussion groups on the participation of sixth-grade students in literature discussion groups and on their sex-stereotype and occupational attitudes. Dissertation Abstracts International, 54-08A, 2964.

Chinen, A. (1992). Once upon a midlife. NY: Putnam.

Chinen, A. (1996). The waking world. NY: Putnam.

Chodorow, N. J. (1978). The reproduction of mothering: Psychoanalysis and the socialization of gender. Berkely, CA: University of California Press.

Clarkson, A., & Cross G. (1980). World folk tales: A Scribner's resource collection. NY: Scribner's.

Clifford, G. J., & Guthrie, J. W. (1988). Ed school: A brief for professional education. Chicago, IL: University of Chicago Press.

Clifford, J. & Marcus, G. (Ed.). (1986). Writing culture: The poetics and politics of ethnography. Berkeley, CA: University of California Press.

Coffey, A., & Atkinson, P. (1996). Making sense of qualitative data. Thousand Oaks, CA: Sage.

Cole, J. (Ed.). (1982). Best loved folk tales of the world. Garden City, NJ: Doubleday.

Coles, R. (1989). The call of stories: teaching and the moral imagination. Boston, MA: Houghton Mifflin.

Collins, R., & Cooper, P. (1997). The power of story: Teaching through storytelling. Needham Heights, MA: Allyn & Bacon.

Colwell, E. (1983). What is storytelling? The Horn Book, 59((3), 265-269.

Combs, G., & Freeman, J. (1990). Symbol, story and ceremony. NY: W.W. Norton.

Cook, E. (1969). The ordinary and the fabulous. London: Cambridge University Press.

Cooper, P., & Collins, R. (1992). Look what happened to frog. Scottsdale, AZ: Scarisbrick.

Cooper, P. (1993). When stories come to school. NY: Teachers & Writers Collaborative.

Crane, L., & Crane, W. (1886). Household stories by the Brothers Grimm. NY: Macmillan.

Creswell, J. (1994). Research design: Qualitative and quantitative approaches. Thousand Oaks, CA: Sage.

Creswell, J. (1998). Qualitative inquiry and research design: Choosing among five traditions. Thousand Oaks, CA: Sage.

Dailey, S. (Ed.). (1994). Tales as tools. Jonesbrough, TN: National Storytelling Press.

Davis, D. (1993). Telling your own stories. Little Rock, AK: August House.

Davis, T. E. (1997). Telling life stories and creating life books: A counseling technique for fostering resilience in children. Dissertation Abstracts International, 58-11A, 4197.

de Barros, J. (1990). Storytelling project. Southeast Asian Women's Alliance. (ERIC Document Reproduction Service No. ED 359 838).

Debold, E., Tolman, D., & Brown, L. M. (1996). Embodying knowledge, knowing desire: Authority and split subjectives in girls' epistomological development. In N. Goldberger, J. Tarule, B. Clinchy, & M. Belenky. (Eds.), Knowledge, difference, and power. (PP. 85-116). NY: Basic Books.

Dégh, L. (1969) Folktales and society. Bloomington, IN: Indiana University Press.

Dégh, L. (1979). Grimms' *Household Tales* and its place in the household: The social relevance of a controversial classic. Western Folklore, 38(2), 83-103.

Denzin, N. K., & Lincoln, Y. S. (Eds.). (1994). Handbook of qualitative research. Thousand Oaks, CA: Sage.

Dewey, J. (1979). The school and society/The child and the curriculum. Chicago, IL: University of Chicago Press.

d'Heurle, A. (1975). World view of folk tales: A comparative study. Elementary School Journal, 76(2), 75-89.

Doltas, D., & Dollerup, C. (1980). Fairytale in tradition and literature/Fairytale: An interdisciplinary Turco-Danish study of the collective v. the individual nature of the response to literature (Rep. No. 3). Istanbul, Turkey: Bosphorus University, & Copenhagen, Denmark: Copenhagan University: Department of English.

Doniger, W. (1998). The implied spider: Politics and theology in myth. NY: Columbia University Press.

Doss, P. (1983). Emotional expressions of eleven and twelve-year-old children as seen through their creative arts during a school year. Dissertation Abstracts International, 44-01A, 0112.

Dundes, A. (1965). The study of folklore. Englewood Cliffs, NJ: Prentice Hall.

Dundes, A.,(Ed.). (1988). Cinderella, a casebook. Madison, WI: University of Wisconsin Press.

Dresser, C. (1994). The rainmaker's dog: International folk tales to build communicative skills. NY: St. Martin's Press.

Egan, K. (1989). Teaching as story telling. Chicago, IL: Chicago University Press.

Ellis, J. (1983). One fairy story too many. Chicago, IL: University of Chicago Press.

Ely, M., Anzul, M., Friedman, T., Garner, D., & Steinmetz, A. (1991). Doing qualitative research: Circles within circles. NY: Falmer Press.

Ely, M., Vinz, R., Downing, M., Anzul, M. (1997). On writing qualitatve research: Living by words. NY: Falmer Press.

Ely, R., Melzi, G., Hodge, L, & McCabe, A. (1998). Being brave, being nice: Themes of agency and communion in children's narratives. Journal of Personality, 66(2), 257-284.

Engle, S. (1995). The stories children tell: Making sense of the narratives of childhood. NY: Freeman.

Eisner, E. (Ed.). (1985). Learning and teaching the ways of knowing: Eighty-fourth yearbook of the national society for the study of education, part 2 (pp. 97-115). Chicago, IL: University of Chicago Press.

Estes, C.P. (1993). The gift of story. NY: Ballantine.

Fagles, R. (1990). Homer: The Illiad. NY: Penquin.

Fagles, R. (199X). Homer: The Odyssey. NY: Penquin.

Farrell, C. H., & Nessel, D. D. (1993). Effects of storytelling: An ancient art for modern classrooms. (ERIC Document Reproduction Service No. ED 225 155).

Favat, A. F. (1977). Child and tale: The origins of interest. Urbana, IL: National Council of Teachers of English.

Fox, C. (1993). At the very edge of the forest: The influence of literature on storytelling by children. NY: Cassell.

Freeman, E.M. (1992). The use of storytelling techniques with young African-American males: Implications for substance abuse prevention. Journal of Intergroup Relations, 19(3), 53-72.

Frye, N. (1976). The secular script: A study of the structure of romance. Cambridge, MA: Harvard University Press.

Frye, N. (1982). The great code: The Bible and literature. NY: Harcourt Brace Jovanovich.

Galda, L. (1990). Narrative competence: Play, storytelling and story comprehension. In A. Pellegrini and T. Yawkey (Eds.), The Development of Oral and Written Language in Social Contexts (pp. 105-117). Norwood, NJ: Ablex.

Gallas, K. (1994). The languages of learning: How children talk, write, dance, draw, and sing their understanding of the world. NY: Teachers College Press.

Gardner, H. (1993). Multiple intelligences: A theory in practice. NY: Basic.

Garvey, J.W. (1978). The people who were here before speak to the people here now. Paper presented at the annual meeting of the New York State English Council, Seneca Falls, NY. (ERIC Document Reproduction Service No. ED 162 344).

Gerberacht, G. J. (1994). The effect of storytelling on the narrative writing of third-grade students. Dissertation Abstracts International, 55-12A, 3741.

Gersie, A., & King, N. (1990). Storymaking in education and therapy. London: Jessica Kingsley.

Gersie, A. (1992). Storymaking in bereavement: Dragons fight in the meadow. London: Jessica Kingsley.

Gilbert, P. (1992). The story so far: Gender, literacy and social regulation. Gender and Education, 4(3), 185-199.

Gillard, M. (1995). Storyteller, storyteacher. York, ME: Stenhouse.

Gilligan, C. (1982). In a different voice. Cambridge, MA: Harvard University Press.

Glesne, C., & Peshkin, A. (1992). Becoming qualitative researchers. White Plains, NY: Longman.

Goldberger, N. (1996). Looking backward, looking forward. In N. Goldberger, J. Tarule, B. Clinchy, & M. Belenky (Eds.), Knowledge, difference, and power. (pp. 1-20). NY: Basic Books.

Goldberger, N., Tarule, J., Clinchy, B., & Belenky, M. (Eds.). (1996). Knowledge, difference, and power. NY: Basic Books.

Golombok, S., & Fivush, R. (1994). Gender development. London: Cambridge University Press.

Graves, R. (1955). Homer's daughter. Chicago, IL: Academy Chicago.

Greene, E., & Shannon, G. (1986). Storytelling, a selected annotated bibliography. NY: Garland.

Greene, M. (1995). Releasing the imagination: Essays on education, the arts, and social change. San Francisco, CA: Jossey-Bass.

Hallet, M., & Karasek, B. (1996). Folk and fairy tales. Peterborough, ON: Broadview Press.

Hamilton, M., & Weiss, M. (1990) Children tell stories. Katohah, NY: Owen.

Hammersley, M., & Atkinson, P. (1983). Ethnography: Principals in practice. NY: Routledge.

Harding, S. (1996). Gendered ways of knowing and the "epistemological crisis" of the west. In N. Goldberger, J. Tarule, B. Clinchy, & M. Belenky (Eds.). Knowledge, difference, and power. NY: Basic Books.

Heath, S. B. (1983). Ways with words: Language, life and work in communities and classrooms. Cambridge, England: Cambridge University Press.

Helm, J. (Ed.). (1967). Essays on the verbal and visual arts. Seattle, WA: Universtiy of Washington Press.

Howard, N. (1995). Helen Cordero and the storytellers of Cochiti Pueblo. Worcester, MA: Davis.

Johns, M. L. (1981). The influence of picture books on sex role attitudes and knowledge of sex role stereotypes in Kindergarten children. Dissertation Abstracts International, 42-04B, 1634.

Johnson, N. J. (1987). Scary story writing: An exploration and analysis of folklore and narrative in fourth through eighth graders. Dissertation Abstracts International, 48-07A, 1681.

Jordan, R. & Kalcik, S. (Eds.). (1985). Women's folklore, women's culture. Philadelphia, PA: University of Pennsylvania Press.

Jordan, R., & De Caro, F. A.. (1986). Women and the study of folklore. Journal of Women in Culture and Society,11(3), 501-518.

Jung, C. G. (1969). Four archetypes. Princeton, NJ: Princeton University Press.

Jung, C. G. (1977). The archetypes and the collective unconscious. Princeton, NJ: Princeton University Press.

Kates, J., & Reimer, G. T. (Eds.). (1994). Reading Ruth: Contemporary women reclaim a sacred story. NY: Ballantine.

Keen, S., & Valley-Fox, A. (1989). Your mythic journey: Finding meaning in your life through writing and storytelling. NY: Putnam.

Kimmel, E. (1995). Rimonah of the flashing sword. NY: Holiday House.

Kimmel, M. S., (Ed.). (1995). The politics of manhood: Profeminist men respond to the mythopoetic men's movement (and the mythopoetic leaders answer). Philadelphia, PA: Temple University Press.

Knudson-Martin, C. (1995). Wild powerful women: Restorying gender patterns. Contemporary Family Therapy, 17(1), 93-107.

Korman, S. O. (1995). Stories from Turtle Mountain: The narrative psychology of meaning and morality. Dissertation Abstracts International, 56-01B, 0544.

Labov, W., & Waletzky, J. (1967). Narrative analysis: Oral versions of personal experience. In J. Helm (Ed.), Essays on the verbal and visual arts (pp. 12-44). Seattle, WA: University of Washington Press.

Langer, J. A. (Ed.). (1987). Language, literacy, and culture: Issues of society and schooling (pp.67-88). Norwood, NJ: Ablex.

Larrington, C. (Ed.). (1992). The feminist companion of mythology. London: Pandora Press.

Lather, P. (1991). Getting smart. NY: Routledge.

Lehr, S. (1991). The child's developing sense of theme. NY: Teachers College Columbia University.

Lehr, S. (1995). Battling dragons: Issues and controversy in children's literature. Portsmouth, NH: Heinemann.

Lempert, L. B. (1997). The line in the sand: Definitional dialogues in abusive relationships. In A. Strauss & J. Corbin (Eds.), Grounded Theory in Practice. (pp.147-170). Thousand Oaks, CA: Sage.

Lesser, R. (1984). Hansel and Gretel. NY: Putnam & Grosset.

Levi-Strauss, C. (1979). Myth and meaning. NY: Schocken Books.

Lewicke, C. (1991). Storytelling for the elementary classroom teacher. Dissertation Abstracts International, 52-04A, 1240.

Linde, C. (1993). Life stories, the creation of coherence. NY: Oxford University Press.

Lipke, B. (1996). Figures, facts And fables: Telling tales in science and math. Portsmouth, NH: Heinemann.

Lipman, D. (1995). The storytelling coach. Little Rock, AK: August House.

Livo, N., & Rietz, S. (1986). Storytelling process and practice. Littleton, CO: Libraries Unlimited.

Livo, N., & Rietz, S. (1987). Storytelling activities. Littleton, CO: Libraries Unlimited.

Livo, N., & Rietz, S. (1991). Storytelling folklore sourcebook. Littleton, CO: Libraries Unlimited.

Llosa, M. V. (1990). The storyteller. NY: Penquin.

Lofland, J., & Lofland, L. (1984). Analyzing social settings. Belmont, CA: Wadsworth Publishing.

Lord, A. (1960). The singer of tales. Cambridge, MA: Harvard University Press.

Luri, A. (1990). Don't tell the grown-ups: Why kids love the books they do. NY: Avon.

Lüthi, M. (1976). Once upon a time: On the nature of fairy tales. Bloomington, IN: Indiana University Press.

MacDonald, M. R. (1993). The storyteller's start-up book. Little Rock, AK: August House.

Maguire, J. (1985). Creative storytelling: Choosing, inventing, and sharing tales for children. Cambridge, MA: Yellow Moon Press.

Mallan, K. (1992). Children as storytellers. Portsmouth, NH: Heinemann.

Martin, C. (1991). The race of the golden apples. NY: Dial.

Marvin, L.E. (1992). Telling the bones: A guide to storytelling. [Available from Lee Ellen Marvin, Ithaca, NY].

May, R. (1991). The cry for myth. NY: W. W. Norton.

Maxwell, J. (1996). Qualitative research design: An interactive approach. Thousand Oaks, CA: Sage.

McAdams, D.P. (1993). The stories we live by: Personal myths and the making of the self. NY: William Morrow.

McCabe, A. (1997). Cultural background and storytelling: A review and implications for schooling. The Elementary School Journal, 97(5), 453-473.

McCall, M. (1989). The significance of storytelling. Life Stories/Récits de vie, 5, 39-48.

McDowell, M. B. (1977). New didacticism: Stories for free children. Language Arts, 54(1), 41-47 & 85.

McEwan, H., & Egan, K. (1995). Narrative in teaching, learning, and research. NY: Teacher's College Press.

McKenna, M., & Cowan, T. (1997). Keepers of the story. Maryknoll, NY: Maryknoll Press.

Mello, R. (1989). Exploring myths and legends. New England Educator, 2(2), 1,5.

Mello, R. (Fall, 1994). Who has cultural ownership of stories? LANES Museletter, 7(2), 4-5.

Mello, R. (1997). "Creating pictures in my mind": A qualitative study of children's responses to storytelling in the classroom. The Primer, 26(1), 4-11.

Mellon, N. (1992). The art of storytelling. Rockport, MA: Element.

Mellon, N. (1993). Storytelling and the art of imagination. Rockport, MA: Element.

Miles, M., & Hubberman, A. M. (1994). Qualitative data analysis. Thousand Oaks, CA: Sage.

Minkowitz, D. (1996, July/August). Xena: She's big, tall, strong-and popular. Ms. Magazine,7(1), 74-78.

Minters, F. (1994). Cinder-Elly. NY: Puffin.

Mishler, E. G. (1995). Models of narrative analysis: A typology. Journal of Narrative and Life History, 5(2), 87-123.

Montanaro, T. (1995). Mime spoken here. Gardener, ME: Tilbury House.

Mooney, B., & Holt, D. (1996). The storyteller's guide. Little Rock, AK: August House.

Moore, R. (1991). Awakening the hidden storyteller. Boston, MA: Shambhala.

Munsch, R. (1980). The paper bag princess. NY: Annick Press.

Murdock, M. (1990). The heroine's journey. Boston, MA: Shambhala.

Nash, C. (Ed.). (1990 a). Narrative in culture. NY: Routledge.

Nash, C. (1990 b). Slaughtering the subject: Literature's assault on narrative. in C. Nash, (Ed.), Narrative in culture, (pp. 199-218). NY: Routledge.

Nelson, O. G. (1990). Fourth-grade children's response to a storytelling event: Exploration of children's reported images and meaning sources. Dissertation Abstracts International, 52-07A, 2445.

Nielsen, J. (1990). Feminist research methods: Exemplary readings in the social sciences. Boulder, CO: Westview Press.

O'Flaherty, W. D. (1988). Other people's myths: Caves of echoes. NY: Macmillian

Olesen, V. (1994). Feminism and models of qualitative research. In N. Denzin, & Y. Lincoln. (Eds.). Handbook of Qualitative Research, (pp. 158-174). Thousand Oaks, CA: Sage.

Oliver, L. (1974). Women in aprons: The female stereo-type in children's readers. Elementary School Journal, 74(5), 253-259.

Ong, W. J. (1982). Orality and literacy: The technologizing of the word. NY: Routledge.

Opie, I. (1993). The people in the playground. NY: Oxford University Press.

Opie, P., & Opie, I. (1959). The lore and language of school children. Oxford, Great Britain: Clarendon Press.

Opie, P., & Opie, I. (1974). The classic fairy tales. NY: Oxford University Press.

Orenstein, P. (1994). School girls: Young women, self esteem, and the confidence gap. NY: Doubleday.

Paley, V. G. (1973). Is the doll in the corner a sexist institution? School Review, 81(4), 569-76.

Paley, V.G. (1990). The boy who would be a helicopter: The uses of storytelling in the classroom. Cambridge, MA: Harvard University Press.

Paley, V. G. (1995). Looking for Magpie: Another voice in the classroom. In H. McEwan and K. Egan (Eds.), Narrative in teaching, learning, and research.(pp. 91-99). NY: Teachers College Press.

Pappano, L. (1997, November 9). The gender factor. The Boston Globe Magazine, pp. 25, 33-39.

Patton, L., & Doniger, W. (Eds.). (1996). Myth and method. Charlottesville, VA: University Press of Virginia.

Patton, M. Q. (1990). Qualitative evaluation and research methods. Thousand Oaks, CA: Sage.

Pellowski, A. (1984). The story vine. NY: Macmillian.

Pellowski, A. (1987). The family storytelling handbook. NY: Macmillian.

Phelps, E. J. (1981). Feminist folk tales from around the world. NY: Holt, Rienhart & Winston.

Pinker, S. (1994). The language instinct: How the mind creates language. NY: Harper Collins.

Pierce, L. G. (1992). "Over the river and through the woods": A case study of the family biography project and its relationship to emerging adolescent psychosocial identity formation through grandparent-grandchild interactions. Dissertation Abstracts International, 53-08A, 2668.

Pipher, M. (1994). Reviving Ophelia: Saving the selves of adolescent girls. NY: Ballantine.

Pogrebin, L. (1982). Stories for free children. NY: McGraw Hill.

Pollack, W. (1998). Real boys: Rescuing our sons from the myths of boyhood. NY: Random House.

Propp, V. (1968). Morphology of the folktale. Austin, TX: University of Texas Press.

Purcell, K. A. (1987). Children's storytelling. Dissertation Abstracts International, 48-08B, 2465.

Ragan, K. (1998). Fearless girls, wise women, and beloved sisters: Heroines of folktales from around the world. NY: W. W. Norton.

Raglan [Somerset, F. R.]. (1990). The hero: A study in tradition, myth and drama, part 2. In R. Segal (Ed.), In quest of the hero (pp 89-165). Princeton, NJ: Princeton University Press.

Rank, O. (1990). The myth of the birth of the hero. In R. Segal (Ed.),In quest of the hero (pp 89-165). Princeton, NJ: Princeton University Press.

Reinharz, S. (1992). Feminist methods in social research. NY: Oxford University Press.

Riordan, J. (1985). The woman in the moon and other tales of forgotten heroines. NY: Dial.

Roof, W. C. (1993). Religion and narrative. Review of Religious Research, 34(4), 297-310.

Rosen, B. (1988). And none of it was nonsense. Portsmouth, NH: Heinemann.

Rosen, H. (1986). The importance of story. Language Arts, 63(3), 226-237.

Rosenblatt, L. (1976). Literature as exploration. NY: Noble & Noble.

Rosman, S. M. (1992). Children's verbal and nonverbal responses to fairy tales: A description and analysis of storytelling events with first and second-graders. Dissertation Abstracts International, 53-03A, 0765.

Rubright, L. (1996). Beyond the beanstalk: Interdisciplinary learning through storytelling. Portsmouth, NH: Heinemann.

Sabo, D. (1995). Gazing into men's middles: *Fire In The Belly* and the men's movement. In M. S. Kimmel, (Ed.). The politics of manhood: Profeminist men respond to the mythopoetic men's movement (and the mythopoetic leaders answer), (64-74). Philadelphia, PA: Temple University Press.

Sadker, M., & Sadker, D. (1994). Failing at fairness: How our schools cheat girls. NY: Simon & Schuster.

San Souci, R. (1992). The samurai's daughter. NY: Dial Books.

Sawyer, R. (1942/1976). The way of the storyteller. NY: Penguin.

Schimmel, N. (1982). Just enough to make a story, A sourcebook for storytelling. Berkeley, CA: Sister's Choice Press.

Segal, R. (Ed.). (1990). In quest of the hero. Princeton, NJ: Princeton University Press.

Shah, I. (1979). World tales: The extraordinary coincidence of stories told in all times, in all places. NY: Harcourt, Brace, & Jovanovich.

Shavit, Z. (1983). The notion of childhood and the child as implied reader: (Test case: "Little Red Riding Hood"). Journal of Research and Development in Education, 16(3), 60-67.

Shedlock, M. (1952). The art of the storyteller. NY: Dover.

Silko, L.M. (1981). Storyteller. NY: Arcade.

Simpkinson, C., & Simpkinson, A. (Eds.). (1993). Sacred stories: A celebration of the power of stories to transform and heal. NY: Harper Collins.

Stevens, A. (1982). Archetypes. NY: William Morrow.

Strauss, A., & Corbin, J. (1990). Basics of qualitative research: Grounded theory procedures and techniques. Thousand Oaks, CA: Sage.

Strauss, A., & Corbin, J., (Eds.). (1997). Grounded theory in practice. Thousand Oaks, CA: Sage.

Strauss, S. (1996). The passionate fact. Golden, CO: Fulcrum.

Stokrocki, M. (1994). A school day in the life of a young Navajo girl: A case study in ethnographic storytelling. Art Education, 47(4), 61-69.

Stone, K. (1985). The misuses of enchantment: Controversies on the significance of fairy tales. In R. Jordan and S. Kalcik (Ed.), Women's folklore, women's culture (pp. 125-145). Philadelphia, PA: University of Pennsylvania Press.

Sutton-Smith, B. (1995). Radicalizing childhood: The multivocal mind. In H. McEwan and K. Egan (Eds.), Narrative in teaching, learning, and research,(pp. 69-90). NY: Teachers College Press.

Tannen, D. (1987). The orality of literature and the literacy of conversation. In J. A. Langer (Ed.), Language, literacy, and culture: Issues of society and schooling (pp. 67-88). Norwood, NJ: Ablex.

Tannen, D. (1989). Talking voices: Repetition, dialogue, and imagery in conversational discourse. Melbourne, Australia: Cambridge University Press.

Tapan, M., & Packer, M. (Eds.). (1991). Narrative and storytelling: Implications for understanding moral development. San Francisco, CA: Jossey-Bass.

Tartar, M. (1987). The hard facts of the Grimms' fairy tales. Princeton, NJ: Princeton University Press.

Tartar, M. (1992). Off with their heads: Fairy tales and the culture of childhood. Princeton, NJ: Princeton University Press.

Taylor, J. M., Gilligan, C., & Sullivan, A.M. (1995). Between voice and silence: Women and girls, race and relationship. Cambridge, MA: Harvard University Press.

Tedlock, D. (1992). Ethnopoetics. In R. Bauman. Folklore, cutlural performances, and popular entertainments (pp. 81-85). NY: Oxford University Press.

Thompson, S. (1968). One hundred favorite folk tales. Bloomington, IN: Indiana University Press.

Thompson, S. (1977). The folktale. CA: University of California Press.

Thorne, B. (1993). Gender play: Girls and boys in school. New Brunswick, NJ: Rutgers University Press.

Tierney, M. (1992). In our own words: Community story traditions to prevent and heal substance abuse. A teacher's guide with examples from Native American and rural contexts. (ERIC Document Reproduction Service No. ED 348 203).

Toelken, B. (1979). The dynamics of folklore. Boston, MA: Houghton Mifflin.

Tolkein, J. R. R. (1965). Tree and leaf. Boston, MA: Houghton Mifflin.

Trousdale, A. M. (1987). The telling of the tale: Childrens responses to fairy tales presented orally and through the medium of film. (Doctoral dissertation, University of Georgia, 1987). Dissertation Abstracts International.

Trousdale, A. M. (1989a). Who's afraid of the big, bad wolf? Children's Literature in Education, 20(2), 69-79.

Trousdale, A. M. (1989b). Let the children tell us: The meanings of fairy tales for children. The New Advocate, 2(4), 37-47.

Trousdale, A. M. (1989c). The true bride: Perceptions of beauty and feminine virtue in folktales. The New Advocate, 2(4), 37-47.

Trousdale, A. M. (1995). I'd rather be normal: A young girl's responses to feminist fairy tales. The New Advocate, 8(3), 167-182.

Trousdale, A., Woestehoff, S., & Schwartz, M. (Eds.). (1994). Give a listen: Stories of storytelling in school. Urbana, IL: National Council of Teachers of English.

Van Maanen, J. (1988). Tales of the field: On writing ethnography. Chicago,IL: University of Chicago Press.

von-Franz, M. L. (1993). The feminine in fairy tales. Boston, MA: Shambhala.

von-Franz, M. L. (1996). The interpretation of fairy tales. Boston, MA: Shambala.

Vygotsky, L. (1962). Thought and language. Cambridge, MA: MIT Press.

Walker, B. (1996). Feminist fairy tales. San Francisco, CA: Harper Collins.

Warner, M. (1994). Six myths of our time. NY: Vintage.

Warner, M. (1995). From the beast to the blonde: On fairy tales and their tellers. NY: Farraar, Straus, & Giroux.

Wellesley College Center for Researach on Women. (1995). How schools shortchange girls: The American Association of University Women Educational Foundation report. NY: Marlowe.

Wellhousen, K. (1993). Eliciting and examining young children's storytelling. Journal of Research in Childhood Education, 7(2), 62-66.

Wellhousen, K. (1996). Girls can be bull riders, too! Supporting children's understanding of gender roles through children's literature. Young Children, 51(5), 79-83.

Wells, G. (1986). The meaning makers: Children learning language and using language to learn. Portsmouth, NH: Heinemann.

Weiss, R. (1994). Learning from strangers: The art and method of qualiative interview studies. NY: Macmillian.

West, C. (1997). Giving voice to wonder: Storytelling and creative process. Dissertation Abstracts International, 58-11A, 4128.

Westland, E. (1993). Cinderella in the classroom: Children's responses to gender roles in fairy tales. Gender and Education, 5(3), 237-249.

Williams, J. (1973). The practical princess and other liberating tales. NY: Scholastic.

Williams, K. (1991). Storytelling as a bridge to literacy: An examination of personal storytelling among Black middle class mothers and children. Journal of Negro Education, 60,(3), 399-408.

Wright, P. (1995). A feminist critque of transpersonal psychology. Unpublished manuscript, Lesley College, Cambridge, MA.

Yeats, W. B. (1996). Fairy tales of Ireland. London, Great Britain: Diamond.

Yellen, M. P. (1982). Bibliotherapy: A comparison of the effect of the traditional folk fairy tale and "issues specific" imaginative literature on

self esteem, hostile attitudes and the behavior of children. Dissertation Abstracts International, 43-08A, 2614.

Yolen, J. (1981). Touch magic: Fantasy, faerie, and folklore in the literature of childhood. NY: Filmily Books.

Yolen, J., (Ed.). (1986). Favorite folktales from around the world. NY: Pantheon.

Yvetta, G., & Schaer, B. (1986). An investigation of imposed-induced imagery methods on Kindergarten children's recall of prose content. Paper presented at the annual meeting of the Mid-South Educational Research Association, Memphis, TN. (ERIC Document Reproduction Service No. ED 278 974).

Zipes, J. (1986). Don't bet on the prince: Contemporary feminist fairy tales in North America and England. NY: Routledge.

Zipes, J. (1991). Fairy tales and the art of subversion. NY: Routledge.

Zipes, J. (1993 a). Fairy tale as myth: Myth as fairy tale. Lexington, KY: University of Kentucky Press.

Zipes, J., (Ed.). (1993 b). The trials and tribulations of Little Red Riding Hood. NY: Routledge.

Zipes, J. (1995). Creative storytelling. NY: Routledge.

Zipes, J. (1997). Happily ever after: Fairy tales, children, and the culture industry. NY: Routledge.

APPENDIX A: STORIES

Table of Contents

Atalanta 194
Arrooga 198
Bear King 205
Brave Tokyo 217
Farmer Grumble 221
Finn McCool 226
The Foolish Man 233
Hansel and Gretel 239
Icarus 243
Iktomi 247
Kathadin 252
The King of Ireland's Thirteenth Son 255
Lazy Kate 266
Maui and His Sister 280
Mizilka 283
Molly Whuppie 289
Mother Holde 295
Princess Dido 301
Sedna 306
Ulysses Meets Cyclops 312
The Wisest Person 318
Why The Tides Ebb and Flow 322

Atalanta

Now, two titans get married. They have the most beautiful daughter and they call her Atalanta. They decide because the Titan's are dying off and there are not very many of them left, that Atalanta needs to become part of a human being. So he looks around and he says this is the most beautiful child. Don't let anyone know she is a titan. Let's go to a kingdom that needs a princess. So they looked down from the clouds. They say "Oh, look, on that little island. There is a little Greek island and there is a king on it with lots of trees, lots of good places to bring up a kid and it's kind of remote." So they send her down to be brought up by the king.

Atalanta is stronger than any other woman. She is faster than anyone. She can do archery so perfectly that you cannot tell the difference between her and a man. She is a princess. Atalanta runs through the woods, she hunts for the king, she rides horses for the king, she runs races, she learns to throw the javelin. She is so strong and so beautiful that everyone wants to marry her, but, all Atalanta wants to do is run through the woods and hunt and play with the animals and climb trees, she can do that with one hand tied behind her back. She is amazing. She doesn't want to get married. She thinks that is the most ridiculous thing she has ever heard of. The king says "Atalanta, you are grown up, you're 17 years old now and you need a husband." She says "I don't need a husband. Why do I need a husband? I can hunt, I can shoot an arrow, and I can play and I can swim faster than the dolphins, what do I need a husband for." The King says, "Well, one day you will want children and some day Atalanta, because you are the princess, and I am the King, you will

inherit this country and you will need children." She says, "I don't need children."

So Atalanta hid in the woods while her father, the King, announced that she was ready to get married and all of these princes, from all of the other islands in Greece came and were saying, "Where is the princess. We have heard a lot about her. She is beautiful. We want to marry her." But she never showed up - so they all left. Atalanta was running through the woods and said "I'm not getting married. I am the princess. I can run faster than any deer and I can run faster than anybody. I can climb trees faster than the squirrels and I can shoot better than any other huntsman or hunts woman on this island and I can be queen without having a king." Her father said, "Atalanta, some day I will be dead and some day you will be all alone and you will want children." Atalanta said, "I don't want children." So her father, the King, announced "I will give my daughter Atalanta in marriage to the first person who can bring her the most beautiful gift." So all the suitors come from all over saying that they would like to be King and would like to marry a princess and they bring her all these wonderful gifts and she runs off into the forest and hides. They wait for her for a year and she doesn't come back, so they go home.

Another year goes by and she's 19 years old now and her father says "19 years old, Atalanta come here, Happy Birthday. Now, you are getting married this year. I am getting very sick, I am about to die and I want you to be married." She said "I don't want to be married." The King says, "You will some day, you will fall in love." Atalanta says, "Love, ooo, yuk, gross me out." The King said "You will fall in love and you will want to get married."

Atalanta says, "Oh dad, no way." Now he doesn't want her to run away and hide and he knows the one thing she loves to do most of all the things that she can do is run. She loves to run. So he announces something different, :"I make an announcement to all the princes. We are going to have a great race to see who the fastest runner is in all the land and anyone who beats Atalanta will get to marry her." He is going to marry her to the fastest guy, but it has to be someone faster than she is.

Well Atalanta does not go hide in the woods because she doesn't know what is happening and she can't resist the race. So many people come to these races that they have to have races for a whole month and they have to put two or three people together at a time and every single race, On your mark, get set, GO. They run and run, and where is Atalanta, she is out in front, way in front of everyone and she is winning every single race. She is not going to get married because she is winning all the races. In the middle of all the races, a young prince comes to the island. Now, this young princes name is Hippomenes. He hasn't really heard much, but he has heard about this beautiful princess that will never get married, who can run very fast and you know what, he likes to run too. He loves running and he has been running all of his life. He loves the feel of it and he wants to see the princess for himself. He comes in this old ratty robe. (whispering). He sees the princess and he knows that he has to marry her. He loves he so much. But then he watches her run, race after race and he realizes that he is never going to win and he realizes that he never wins that he will never marry her. Even if he doesn't get to marry her he at least has to talk with her, and he can't talk to her because she's racing.

So he goes off in to the woods and he is sitting down under a tree. He's all upset. Now you all know that in Greece, the goddess of love is names Venus. The goddess of love is up in the clouds looking down at this poor guy, crying his eyes out, his heart is breaking and she says "I hate to see this. I like lovers to be happy. I want this guy to get the girl." So Venus comes down. He says "Oh my god, there's a goddess." She is standing there, 8 feet tall, she's all golden, she shines and she is the most gorgeous thing that he has ever seen. She says "I'm the goddess of love and I can solve your problems." Out of her pocket she takes three golden apples. She says "These are the golden apples of love They comes from Garden way up in Mount Olympus in heaven and what you do is this." (whispering). He says "Thank you oh great goddess, thank you."

The races are about to begin. He says "Your Majesty, I will run a race with the princess Atalanta." He says "No problem". Atalanta says "Oh, he's just another guy. He's actually pretty cute." This is the first guy she has noticed basically. She is saying "I don't want to think about guys, No. I don't want to fall in love now. I want to win." On your mark, get set, GO!! Down the road Atalanta runs as fast as the wind and you can't see her feet touch the ground. She looks back over her shoulder and she sees him. She slows down just enough so that he comes right behind her shoulder. Now they are running shoulder to shoulder and they are looking in each others eyes and sure enough they begin to fall in love as they look into each others eyes. I think Atalanta is liking him too. And, at that moment he winks at her and takes the Golden apple out of his pocket and he rolls it. Atalanta sees the golden apple from the Garden of the Gods and she runs to that apple and she stops to pick it up. He runs to get in front of her. She says "Hey, Cheater!!!"

She runs and she passes him and says "That wasn't very nice. Hi." She's running and running and running and he says "Wait." "Hi". He looks at her and takes the second Golden apple and he rolls it. She says "Another golden apple from the Garden of the Gods." She runs and picks it up, and he runs pass her. Now he's winning. She says "Hey that wasn't fair. Wait for me." She's running and running and she catches up to him. He winks at her and picks up the third apple and he rolls it and she runs for it. He runs past her and he wins the race. She asks, "What was all that." He says "That was a golden apple from above. That is how much I love you. Marry me." She says:"OK". and they do. That's the story of Atalanta and the three Golden Apples of Love.

Arrooga

I think I'll first tell you a story about an 11-year-old girl – 10-year-old girl, 11-year-old girl – in Russia a long, long, long, long time ago – once upon a time a long, long, long, long, long, long, LONG time ago in Russia, there was a girl about 10 or 11. Her name is — Ar-r-o-o-ga — this is vat dey called her — Ar-r-o-o-ga. Her mother was very proud of Arrooga. She said, "Theese ees the most beautiful girl I've ever seen in my life." And Arrooga was very proud of many things. She was very proud of her long, white hands with beautiful, beautiful, beautiful fingers. And her long fingers that she used to put in lovely, leather gloves that she painted herself with a long, lovely brush. And she had l-o-o-o-ng, lovely arems and long, lovely, graceful shoulders and a long, lovely, graceful neck. So Arrooga used to sit in front of the mirror and go like this. And, of course, Arrooga didn't do much of anything else except looking at herself in the mirror all day long.

She had two sisters, and, of course, Arrooga was terribly lazy because she didn't have any time to do anything else except for sit there with her lovely, long, lovely neck, and she'd do her long, lovely hair up in a long, lovely funny-looking curls and rolls and she would take hours. She would scrub her face and hands if there was a speck of dirt anywhere, she would scrub it off. She was always washing her hair, she was always redoing make-up, she was always washing out her clothes again, ironing them; well, actually, she didn't iron them. She didn't work at all hardly. She talked her sisters into ironing all the stuff. So the mother used to get very touchy. "Arrooga, clean your room." "Later. I'm going to look at myself in mirror because I'm so beautiful. My name is beautiful. Is Aro-o-o-ga, and someday, a

beautiful prince will come and fall in love with me and he will say, 'Ar-o-o-o-ga, I love you!' all day long."

And her mother would say, "Arrooga, it's bread-baking day. Every Wednesday Come, sit. Come! I need help. I'm making 25 loaves of bread." They had a large, large, large family, and she would always sell the extras. "Arrooga, I'm going to need people to knead the bread and bake the bread and stir the flour in and sift all the sugar!" And Arrooga would say, "I don't think so. I'll get dirty, and I don't want to be dirty. I want to live in this beautiful white dress, and someday, a beautiful, handsome prince will come to me and say, 'Ar-o-o-o-ga, will you marry me? I lo-o-o-ve you.'

And on Thursday her mother would say, "Arrooga. It's wash day. We have wash from a whole week." Because they did the chores once a week. "I need someone to help; not just your sisters, but you, too! Come! All the water and scrub and - and - and shred up the big bars of soap, and - and - and scrub again and rinse and dry and iron and put the irons on the stove and stoke the stove!" And Arrooga would say, "I don't think so, Mother. Oh, I don't want to get my lovely white dress dirty, and besides, someday I won't have to work at all because a lovely prince is going to come and say, 'Ar-o-o-o-ga, I lo-o-o-ve you. Marry me!' " And her mother would roll her eyes. And the more the mother would scream and the more the mother would nag and the more the mother would plead, Arrooga wouldn't move. She would just sit there and do her hair. And wash her fingernails. And do her make-up over. And tease her hair into funny-looking curls. Okay?

One day on Friday, Arrooga's mother said, "Arrooga, come. It's Friday. We're going to prepare for the weekend by making lovely, big pots of stew. I need someone to go out and k-e-e-l a chicken and pluck the chicken and make the chicken's feathers come off. Mmm. You know how to do this? Well, what you do is you singe it in fire, and you pluck it and you singe it and you kind of scrape it off and then you have chicken, okay? And you prepare the chicken; it's a lot of work making that chicken stew. And we want you to chop up the beets and the carrots and the potatoes and stir that stew all day. So we have a big pot of stew from the weekend when the men come home from working in the woods chopping wood," which is what her father did all those days during the week. He lives in the woods during the week at the logging camp and came home on weekends. And Arrooga would look at her mother and say, "Chicken guts stink! And I don't want to get myself all dirty because I have this lovely, white dress. And anyway, someday a handsome prince is going to come and marry me. And I won't have to do any work, and he's going to say (Robin and kids in unison), 'Ar-o-o-o-ga, I lo-o-o-ve you. Marry me!' " And her mother would roll her eyes and say, "Arrooga, I don't know what to do with you. You are the laziest girl in the world!"So on Saturday, when the father came home, the mother sat down and said, "Darling, this is it. We know we have lazy daughter. We know we love her, but something has to be done!" Yes??

Student:Yeah!

Researcher: And the father says, "Well, I tell you what. Let's go to the old Baba-Yaba." The Baba-Yaba is an old witch lives in the middle of the woods. You know about Baba-Yaba?

Student: No.

Researcher: [Gasp] You don't know?? She is old witch. She lives in the middle of the Black Forest. She lives in a house that has four r-r-rooster feet — huge, huge, huge feet of a rooster with big claws. And on top of the rooster feet is this little, tiny house. Over the doorway is a skull with bones. And Baba-Yaba can sometimes be evil, evilly, evilly. Sometimes people think she eats children. But sometimes Baba-Yaba can be very, very, very good. And she knows everything. And she has a spell for everything. But you've gotta watch out for Baba-Yaba. She's some tricky woman. She's not a very nice woman most of the time. She has long, sharp teeth that come down to here. Some people are very suspicious, especially when their dogs disappear. But anyway, that's another story.

Well, the only thing they can think of to do is to go to Baba-Yaba and ask her. So the next morning, it's Sunday morning, and they figure Sunday morning maybe Baba-Yaba will be on her best behavior. So they go out into the woods, and they bring b-y a beautiful gift. A be-a-u-u-u-tiful teapot that has been in the family for three generations. They know she likes beautiful gifts. They knock on the door, they give her the teapot, and they tell her the problem, and Baba-Yaba is sitting there. And she is watching her pet spider go up and down like a yo-yo. You play with yo-yo; she plays with spider. She looks at teapot, she gets a little gleam in her red eyes. And those long teeth of hers, they glint in the firelight. And Baba-Yaba say, "I know what I do. But — you might not like it. There is only one solution to vain, lazy people." But mom and dad want to solve the problem. "All right." So Yaba goes over to her fire, and she stirs whatever's in the pot on top of the fire. And it bubbles

up and it blops. And when she takes a spoonful out, it goes, "AAAAAAAHH!" Ha-ha-ha, it screams by itself. She opens up the teapot — takes the lid off — she pours in whatever that is, that liquid. She says, "Now you take this teapot home. Is shame to keep such a lovely heirloom to myself. And you feed this cup of tea to your lovely Arrooga."

So-o-o-o, they take the teapot home. And on Sunday night, they pour out the tea, and they pour it out of the teapot, and this time it giggles [giggle], which Arrooga thinks is really funny. "When I marry the prince, I'm going to have magic teapots like this because a prince is going to come by and say (Robin and kids in unison), 'Ar-o-o-o-ga, I lo-o-o-ve you. Marry me!' " And she drank it down. And she couldn't resist because it tasted so good, she drank another. And even though her sisters begged her for some, no, greedy Arrooga drank the whole teapot! (Which I do not think was very good idea.) But anyway, the next morning is Monday, dad goes off and mom turns around and says, "Okay. Today is washing day of house. Tomorrow is washing day of clothing. But today, we wash entire house. We mop and scrub floors, we wash windows, and we remake all the beds. This is a very important day. You do this, you do that, and Arrooga, I want you to go down to the river, and I want you to get buckets of water and bring them back. And I want you to scrub the floors and sand the floors and sweep the floors." You know about sanding floors in the old days? You used to sand the wooden floor, you used to scrub the wooden floors with sand. And now they use sandpaper, but they used to do this, and when you swept the sand away, you had this shiny and very, very smooth floor. Okay? Okay.

So, Arrooga says, "Ooh! Eck! You can't that out from under your fingernails. And I don't wanna scrub." But Arrooga's feeling rather perky this morning as she looks in her long, lovely mirror and looks at her long, lovely legs and looks at her long, lovely neck one more time in the mirror, and she says, "You know, I really should go outside and get some fresh air because that would put a little bit of rosy bloom in my cheeks because when the prince comes along and says (Robin and kids in unison), 'Ar-o-o-o-ga, I lo-o-o-ve you. Marry me!' I want to be fair. So I think I will go down to the river, and I think I will get you some water." And her mother was amazed! This is the first time in months that Arrooga has done anything. So she thinks, "The tea must have really worked! This girl is starting to come 'round!" So Arrooga walked down to the river, and she has a bucket, and she is holding it very delicately so that she doesn't get any dirt. And she gets down to the river and she looks [gasp]. Now this is an even better mirror than her mirror at home because here's a whole river with which she can look down and see her lovely neck and her lovely eyelids and her lovely hair and her lovely ears that someday will have gorgeous earrings because the prince will come along and give them to her when he asks her to marry him. And so she's looking, and she's looking, and she's dreaming, and she looks and she looks and she looks for hours; she's looking at herself. And suddenly, she notices something rather funny. She's getting a twitch in the back of her back, and she's sitting up a little straighter. And those long, lovely arms of hers are stretching out like this. And that long, lovely neck of hers is growing l-o-o-o-o-nger. And that long, lovely mouth with beautiful little lips is [Unintelligible]. And her beautiful legs are kind of up a little bit and all of a sudden, she looks down and one more time she says, "A-r-r-o-o-o-ga!" And

off she flies. Baba-Yaba had turned her into a swan. And they say in Russia that that's where the swans come from. They say that Arrooga was the first swan. And if you listen to swans — have you ever heard swans fly or call out? No? They sound just like this, "A-r-r-o-o-o-ga! Ma-r-r-r-y me!! I l-o-o-o-ve you!!" "A-r-r-o-o-o-ga!"

Student: They sound like horns.

Bear King

Okay! In Norway a long, long time ago there was a beautiful girl and her name was Tyssa - and she lived as an orphan. She lived in -All right. Tyssa was beautiful. She was blonde haired and had blue eyes - and she lived in Norway. She was an orphan. She lived in a little house that used to be her mother's - and she lived with her godmother, who was very old. She looked - I would say - 250 years old. This woman was really, really old. She taught Tyssa some very interesting things. She taught Tyssa to cook - and one day when Tyssa had baked the most beautiful loaf of bread and had a pot of stew on the stove that people could smell from a mile away and were knocking on the door because they wanted to taste it - her godmother said [RASPY VOICE] , "Tyssa, you have done a very good job. You have learned everything I have to tell you. I am going to give you a present, and it will help you when you have need of it". And the godmother opened up a secret pocket in her vest, and she took out a little tiny golden spoon - and she gave it to Tyssa on a beautiful golden chain. Tyssa put it the necklace on and there it stayed.

Then she taught Tyssa to spin with a spinning wheel. And Tyssa worked so hard her fingers had blisters and her foot ached, and finally after many, many months Tyssa was able to spin the most delicate, strongest thread you have ever seen. It never broke and was perfectly perfect - and it was the kind of thread that people paid such money for on market days because it made such a beautiful fine cloth when it was woven. And so Godmother said, "Tyssa - You did a very good job. I am going to give you a present that will help you when you have need". So once again she opened the secret pocket in

her vest and took out a tiny, slim golden spinning wheel. She put the golden spinning wheel around that chain next to that spoon.

And then Godmother sat her down at her knee and taught her to weave. - And Tyssa wove the most beautiful piece of cloth. It was so light that you could throw it up in the air - and when it came down in your hands, you couldn't feel it. But it was so strong that it was stronger than the tent material that you make tents out of. People wanted that cloth. People paid her much money, and when she was done Godmother said [RASPY VOICE], "Tyssa. Very good. You have learned all I can tell you - and now here is something that you can use in case and when you have need" - and she took out a little teeny golden loom - and she put it on the chain around Tyssa's neck with the other two things. And then one day Tyssa was there sitting at her wheel and spinning at the window - and she was singing [SINGS], "Thread, thread, thread - golden thread. Bring me a husband, please. Thread - ". Now this was a song she had learned when she was a little girl, she didn't even know she was singing. It just was a way to pass the time: "Thread, thread, golden thread. Bring me a husband, please". Well, don't you know. The spindle popped up off the spinning wheel and it flew out the window . She had one end of the thread, and the other end was on that spindle that had flown out the window - and it started to roll - and it rolled through the town, and it rolled through the farm land, and it rolled through the forest - and it rolled into a cave.

Now in that cave was a prince. But the prince had a spell on him - and he lived in the woods because a magician had turned him into a bear. Well, the bear looked at the spindle - and picked it up - and [STOMPS ON THE FLOOR AND TALKS IN A GRUFF VOICE] followed the thread all the way to

the window - looked in the window - Tyssa looked at him holding the thread - And he said, "Now you have got to marry me". Marry a bear? Hmm. Well, Tyssa didn't want to marry a bear. "No. You have got to marry me". . "Yes, you have got to marry me". She didn't want to marry a bear, and so her Godmother said, "Tyssa, marry that bear". So Tyssa married the bear. The bear took Tyssa with him. Bear Skin walked into the forest, into the cave, and he said, "Make me some stew". And then Bear Skin disappeared. And it grew dark - and Tyssa was cooking over the fire - making the beautiful stew that she knew how to make - and it grew really, really pitch dark. She couldn't see anything in the cave - and then - when you couldn't see anything at all - when it was pitch dark - she felt someone tapping her on the shoulder - and she heard a very nice voice, and it said, "Tyssa, I love you. I am your husband". And they sat and they ate, and they laughed and they talked. The same thing happened the next day. She wakes up - there is the bear - he says, "I am going away, so make me some food". She does the same thing. It gets pitch black and when you can't see anything, but she can feel the tap on her shoulder and she can hear him eating, and he sounds wonderful. And she says to herself, "I have got to see this bear. He sounds really wonderful, and I think he is really great, but in the daytime he is a bear and he runs away from me - and in the night time he comes and talks to me - and it is lovely, but - I can't see him - and I want to see my husband".

So Tyssa goes to the market and sells some of that wonderful thread that she knows how to weave . She doesn't tell her husband that she has been to the market place . She buys with the money a beautiful candlestick, a beeswax candle, and some matches and that night when it is really dark and she feels a tap on her shoulder - and she sits down and is groping around for

her supper - she can't see anything. She puts that candle on the table and she starts to sing to him and talk to her husband until he gets really, really sleepy - and he starts to fall asleep over dinner - and just as he is falling asleep shhh! (whispering) she takes the candle out, lights the candle - holds it up to see! OOH! and you know he is not a bear. He is a beautiful, handsome man. She is looking at a prince, who is her husband. She is so amazed that it is not a bear she is married to - and very happy too, I might add - In fact, she forgets she is holding a candle in her hand. however, she leans over and she kisses him - and as she kisses him - It dumps the candle wax on his cheek - three drops - [THREE CLICKING NOISES] - OW! He wakes up and he roars with the roar of a bear, even though he is a man, and he says. "That's it Tyssa - You have ruined it. Now I can't be your husband any more and I must go far away - and I must marry the magician's daughter. Had you waited three more days - I would have been free of the enchantment and we could have lived happily ever after. But you BLEW IT". Tyssa didn't know what to say and all of sudden he disappeared [CLAPS HER HANDS] and she sat there and she starts to cry.

So she cried for about 12 hours - and she cried - and she cried - and she cried and it's terrible and she has lost her husband - and she is living in a cave in the woods - and she has nobody and doesn't know where she is - and all of this is really terrible - And then she says to herself , "Get a grip". She says, "Wait a minute. Wait one minute. I am married to that man. You can't go and marry the magician's daughter. No way. Not even if that magician turned him into a bear. I do not care. I love him. I am going to find him". So she packed a huge pack basket with everything she thinks she will need and she weaves for herself a strong coat of cloth that is like iron.

Student: Except it's not as heavy.

Researcher: Except it's not as heavy, but it wears just like metal - like iron - and she weaves herself a pair of pants that are just like iron - and she makes herself a pair of iron shoes. And she puts those iron shoes on - and the clothing - and she puts the pack basket on - and she puts the hat on her head - and she takes a huge stick - and she goes out into the world. And she is walking - and she is walking - Tyssa walks for a whole year looking and looking and looking for her husband - and every time she comes to a town she knocks on every single door [KNOCK, KNOCK, KNOCK] and she says, "Have you seen my husband?" "Never heard of him". [KNOCK, KNOCK]. " Have you seen my husband?" "Never heard of him". [KNOCK, KNOCK, KNOCK]. "Have you seen my husband?". They never heard of him.

Student: They never heard of him.

Researcher: Never heard of him. "Have you seen my husband?"

Student: No.

Researcher: "Have you seen my husband?" "Ugh. Oh". "Have you seen my husband?"

Student: No, I haven't.

Researcher: Now two years go by and she is still knocking on doors, "Have you seen my husband?" "Have you seen my husband?"

Student: Who is your husband?

Researcher: "The bear prince. Have you seen my husband, the bear prince?" "Have you seen my husband?"

Student: No, never.

Researcher: She goes through three years. "Have you seen my husband, the bear?"

Student: No.

Researcher: Have you?

Student: No.

Researcher: Have you?

Student: No.

Researcher: Have you?

Student: No.

Researcher: Have you?

Student: No.

Researcher: Have you? Mrs. Lowell (the teacher), have you seen my husband?

Teacher: Never heard of him.

Researcher: I didn't think so. Okay. So three years go by, and at the end of three years she doesn't know what to do because the iron shoes are almost

worn out - and that iron clothing she wove that wore like iron was almost threadbare, and one day she comes to a big mountain - at the top of the mountain is a huge castle. At the bottom of the mountain are three huts. She walks up to the first hut - [KNOCK, KNOCK, KNOCK, KNOCK, KNOCK]. Out came an old lady with one eye. A big eyeball looking at her. She says, "What do you want?" "Have you seen my husband?" That eyeball look her up and down. (in a loud voice) "OH. YOU ARE LOOKING FOR THE BEAR PRINCE, ARE YOU? I HAVE SEEN YOUR HUSBAND. SISTER, HAVE YOU SEEN HER HUSBAND?" And you could hear from the next cottage - there were three of them - "NO, I DON'T THINK SO. SEND HER OVER". So she knocks on the door [KNOCK, KNOCK, KNOCK]. She opens up the door and there is this woman with a huge nose. The nose sniffs, and she says, "Let me smell you". She smelled her. "Yes, I know where your husband is", and she said, "SISTER, DO YOU HAPPEN TO KNOW WHERE THIS GIRL'S HUSBAND IS?" Her sister says, "Send her over". So she goes to the next door and opens it up, and there is this woman with big ears that flopped. And she says, "Talk to me dearie" - and Tyssa says, "Hello."

Student: Hello.

Researcher: You sound just like her. And she says to her, "I know exactly where your husband is. We see her, we smell her, and we hear her, and we know where he is - but, girlie - you are gonna have trouble when you do find him. " - and all the three weird sisters get together and they start talking together. "Well, what should we do? Should we send her up? Should we tell her?" And the one with the eye says, "I see it all - we should tell her". "I smell something very, very bad happening up in that castle. We should tell

her". "I HEAR screaming up in that castle. We should tell her". So they get together and they say, "Tyssa. Your prince is up there in that castle. The castle is the castle of the great magician, and he is going to marry the magician's daughter in three days. We will send you to the castle. We have that much magic. But when you get there, you have to use your magic - your own magic - the magic you have inside yourself to get your husband back. And the only way that will work is if in the middle of the night he wakes up and he looks at your face - in the candle light - and he sees it. Because the magician has made him lose his memory - and he doesn't remember you. And only the sight of your face at midnight will make him remember who you are - and how much he loves you. Can you do this? Can you do this?" She nodded. "All right".

So they whisk her away with magic up to the castle. And they put her in the kitchen. And lo and behold she is transported into the castle kitchen and nobody knows or suspects. She cooks in that kitchen and she listens th the gossip among the magicians' servants. And sure enough, she finds out - the bear prince is way up in the tower - and the tower is locked. She makes her best stew. She says to herself, "This stew. This stew. This stew will make him remember me". And she drops the little golden spoon into the stew. "When he sees this he will remember me." But he doesn't remember and needs some help. So, that night she decides to bring supper up to the tower all by herself and she brings his tray up to the room and knocks. And she waits, and it opens up, and she sees the magician's daughter take the tray to feed her fiancé. This girl is UGLY. UGLY. She is unbelievable. First of all, she is about nine feet tall. Okay. And she has little purple fingernails, a large nose, big feet - HUGE enormous body, and very bad breath. UGH.. Tyssa says "here is your

supper". She grabs it away from Tyssa.The magician's daughter says I will feed him myself. The magician's daughter, who is magical too, realizes that Tyssa is there and that her fiance, the bear prince can't be allowed to see Tyssa. So, the magician's daughter puts a sleeping potion in the stew. When the bear prince eats the stew he falls asleep. And that night at 12:00 Tyssa sneaks into his room and tries to wake him up [SNORES] and he is snoring [SNORES] . Uh-oh. [SNEEZES] That snore made me sneeze.

Student: Bless you.

Researcher: Thank you. So the next day she makes him an even better pot of stew. She says, "He is going to remember this." And she drops the loom - the golden loom - into the stew - and the same thing happens. He eats his supper and picks up that little loom - and he looks at it - and now his mind is beginning to get more woken up. "This REALLY reminds me of something. This REALLY reminds me of something, but I don't know what it is." Well, the magician's daughter does, and she gives her fiancé another sleeping potion. That night Tyssa opens up the door. She holds up the candle. She tries to wake him up. He snores right through the night. She goes back into the kitchen in despair. She has one day left - so that day to make a better stew - she puts the spinning wheel in the soup, the stew. And she starts to cry, and the tears watered it. He gets the stew. He eats the stew and finds that spinning wheel. This time something wakes up in his brain. "Now I begin to remember something. I thought it was a dream". He starts to remember Tyssa. He starts to remember being married to her when he was a bear. And he starts to remember. And he looks at the magician's daughter, and he realizes that he doesn't want to marry her - that he is already married - but he

doesn't want to tell her - he is a very smart young man. He takes that spinning wheel - and he puts it in his pocket - and that night when the magician's daughter brings him the special wine for his drink before he falls asleep, he says, "Oh, thank you dear". And he takes it - he blinks his eyes - he shuts the door - and he dumps it into a plant.

And that night he wakes up and the spinning wheel is jumping in his pocket. He takes it out and, and the spinning wheel spindle jumps off - and he holds onto one end of the thread - and it goes all the way down the stairs - all the way through the banquet hall - all the way through the great hall - all the way through the chambers - all the way to the kitchen - and he follows that thread - and it jumps into Tyssa's lap. Well the bear prince follows that string until he walks into the kitchen - and he sees in the light of the fire - her face. [SNAP] He remembers Tyssa. They run away together. They get married again - and they live happily ever after. That's the story. And the name of that story is called "East of the Sun and West of the Moon" because they say that to this day Tyssa and her bear prince live in a castle east of the sun and west of the moon, and you can put on iron shoes and walk there yourself if you've a mind to.

Brave Tokyo

Once upon a time, a long, long, long time ago, there lived a Samurai. A Samurai was a very honorable man who made money from being a soldier and would swear allegiance to the lord or emperor that he worked for. The Samurai also had a custom that if they were shamed, or if they dishonored themselves or their lord or their family, they would kill themselves. So way, way back in Japan, a long time ago, the Samurai were the strongest and most revered heroes in their country.

There was one Samurai who was the best, the strongest, the most chivalrous, the most honored Samurai, and he worked as a bodyguard for the emperor. All day long he would stand next to the emperor with his hand right next to his sword, looking, and waiting, and ready. The emperor trusted the Samurai with his life.

The Samurai had a daughter who was the most beautiful girl in the kingdom. She had the most gorgeous black, shiny hair and the most beautiful pair of eyes, and she knew all of the delicate arts. She knew the tea arts, the dance, the fan, how to garden, how to cook, and how to do courting. She knew all the right things.

Since the Samurai worked for the emperor, his daughter grew up in the court with him. Every day she would sit in the court and be a lady, or cook for her father, or perform the tea ceremony with her friends. But every night she would go out and get his sword and learn the sword dance. Her name was Tokyo.

Now one day, everyone noticed when the emperor was sitting there smoking that he was getting red in the face and very sick. He was coughing and choking from cigarettes. And no one — not one of the doctors or magicians — no one knew that it was really the emperor. The only other thing that they knew was that the statue of the emperor that had always been behind the throne was gone. And now they began to say that maybe someone was putting magic on that statue, and the magic from the statue was going into the emperor and making him sick. But who could have taken the statue? They looked everywhere, investigating everyone, and suspicion finally rested on the Samurai himself.

The people distrusted the Samurai. They began to whisper to the emperor who was still sick. The emperor listened and began to believe their lies . He turned around and said to the Samurai, "Either you kill yourself or we will send you to the island of exile." And the Samurai was so ashamed that he went off to the island of exile because he was worried about his daughter. He said, "How can I kill myself? I will leave my daughter with nothing and I will have a bad name. I will clear my name!" So off he went to the island of exile, way out in the middle of the Pacific Ocean.

Tokyo would write to her father, and every night she would sit in the court trying to be polite, and every night she would cry. Every night she did exactly what her father said, and she practiced with that sword, then she put the sword away so no one would know her secret. One day the letters stopped coming. And Tokyo went to the emperor and said, "Oh, great and gracious one, who is the sun and the moon and the stars. I must look for my father

and clear my father's name." The emperor was almost dead, and so he said, "Fine."

Off Tokyo went. She put a huge basket on her back, iron shoes on her feet, and she dressed in men's clothing. She put a sword carefully into the basket. Then she wandered and wandered. She had no money, so she went begging and wandering. Finally she came to the edge of the ocean. There she begged for her meals until she saved up enough money finally to get a boat to row her over to the island of exile.

When Tokyo got to the island of exile, she noticed that everyone was very sad and very frightened . When they saw her get out of the boat — a young woman — everyone started shaking and they said, "Whoever you are, young lady, go away immediately!"

She said, "I have no money to ask for a boat to row back from the island. All I did was save up enough money to come to the island."

They said, "Don't worry. We will give you the money. Just leave now!"

"But I am looking for my father, and I will not leave until I find him."

"No. Go now! There is a wicked, horrid monster, a sea monster, that has coiled its whole body around this island underneath the sea. He breathes fire, he makes earthquakes, and once a week, every week, he rears his huge head, which is about as big as the island itself. He opens up that head and breathes fire, and we see the flames and his tongue. He takes his tongue and he licks, and he captures one young maiden every week, so go away! We have sent our daughters away. We have sent all of the young women away. And when

the women are pregnant we send them away, because if they have a girl child we don't want them to be captured too."

Tokyo said, "I must find my father, so I will stay — and if I have to fight that sea monster, I will!" She said, "I can." They said, "You can't. It's too big" — but she said, "Yes, I can."

Tokyo whipped the sword from out of her basket, and she stood on the shore and waited for three nights for the sea monster to appear.The whole island was shaking, rocking back and forth, this way and that, and the trees were tumbling down! Suddenly, a huge, scaly head with spikes came up from one end sea. That huge head was as big as the island, and it had a huge mouth whose tongue uncurled andwhipped around Tokyo's waist. It lifted her up, but she took hold of her sword and cut that tongue off — and went falling into the ocean. At this point the monster let out a horrible scream — "Arghhh!" — and it went back down into the ocean to look for Tokyo.

Underneath the water was the sea monster's home. But Tokyo had learned some very interesting tricks from training with her father. She didn't just train to use the sword. She trained so that her body was strong, and so she could swim underwater for very long periods of time. She held her breath and whipped out her sword, and she and that monster had a terrific battle under the water . The monster would go this way and that thrashing away, she swam back and his tail was thrashing and splashing, and then she realized that not only was this huge serpent coiled around the island, he was also coiled around an underground temple. And deep inside the underground temple was the emperor's statue. Tokyo realized that this monster had somehow gotten the statue of the emperor by magic and had

been squeezing it and the island so that the blood of the emperor was being sickened by the monsters' magic and the island was dieing as well. So she whacked away and slashed away at the monster. She came up to the surface for air and went down again, this time putting out one eye and then the other. She whacked at the tail and drove her sword home into the heart of the monster. The sea bubbled up and turned red and everything shook. Now the people on the shore were horrible frightened and a few minutes later Tokyo came up as the people cheered. But Tokyo said, "Wait, wait!" She went down one more time and the people thought she was crazy. She dove down and she swam to the temple. There she retrieved the statue of the emperor and she returned to shore.

Tokyo found her father alone on the island, sitting in a hut like a beggar. She washed him, and sewed clothes for him, and finally she gave him his sword. He put the sword into his scabbard, and they went home with the statue of the emperor. And because she was such a brave woman, and because she fought for her father's honor, and because she saved the emperor from dying and forever after the name of brave Tokyo shined. They named a great city after her.

FARMER GRUMBLE

Researcher: In 1990 I went to Russia. When I got to Russia, I told them I was a storyteller. Oh, very nice you are a storyteller. They said, "Oh, if you are a storyteller, then we can tell you a Russian story." They told me a Russian story. "A wonderful story. You will love it. Share it with other people. It is true, I don't know how it's true, but it did happen right here in Russia." They told me the store. It was a great story.

Then I went to Ireland. They were sitting around and said "Oh, a storyteller. Welcome. It is very nice to meet you. We are going to tell you a story that comes from Ireland so that when you go back to America you can tell the story. It is a true story. It happened right here. I don't know exactly who it happened to, but I know it is true and I know it is Irish." They told me the story and it was the same story that I heard in Russia.

Then I went down south in America. Down to Tennessee. They said "Oh, wow, you're a story teller from up North in Maine. That's lovely honey. I want to tell you a story and it happened right here in Tennessee. You are going to love it. You are going to go back to all those places up North and you are going to tell them a real Southern story. I don't know exactly who it was, but I know it's true because it happened right here in Tennessee." They told me the same story.

Then I got to Maine and I said, "Geez, it's good to have you back. We are going to tell you a story that you haven't heard before, but it is true. It happened right here in Buckfield, Maine. You will know it's true and you can

go around the world again and you can tell them a true Maine story." It was the same story.

Now, down in Tennessee I heard it as a song, and in Russia and in Ireland I heard it as a story and in Maine I heard it as a story, but because I liked all the pieces from different countries, I put them together and it goes like this...

Researcher: Once upon a time right here in Maine, it happened right here, I know it's true because it happened right here, actually right here, right up the road as a matter of fact, back in the days when there were farms all around. There was this man who lived up on Goff Hill, his name was Farmer Grumble. He grumbled all day and he grumbled all night and he complained about everything. He said, "Geez, It's terrible. I don't like this and I don't like that, and I especially don't like working hard." Then he looked at the children "Them lazy good for nothin's, they don't do nothin', they think they work hard, they don't know how to work hard, and I do!" Then he looked at his wife, "Wife, you don't work hard either." The little old lady looked at her husband and said "We have been together for 35 years," and she is fed up with his complaining, because all he ever does is complain. When it's time for supper he complains about the food I make him. He complains about the way the laundry is. He complains about the way I look. He complains about the weather and he complains about everything. She said "I'm fed up. I am fed up to here with him and I am going to teach him a lesson. You watch." The old woman turns around to the old man and she says "All right old man, if you think I don't work hard, tell me what I do all day." He said, "You!! You do woman's work, that ain't nothin'. You get to sit down all day and do whatever you want." She said "Oh, really old man, isn't that interesting. Well

I'll tell you something old man, I'll make you a bet." The old man loved to bet. He could never resist a dare. "I bet you old man that if we trade places for one day, I did all of your work and you did all my work, that you couldn't get the work done and I could." He said "Oh, nonsense!! That is utter nonsense!! I can work harder than you can. I can do your work with one hand tied behind my back."

Singing: Well, there was an old man lived up on the hill, as you can plainly see; Who said he could do more work in a day then his wife could do in three; the old woman said and this you must allow; that you will do my work for a day, and I will drive the plow; But you must work the tiny cow for fear she should run dry, and then go feed them fat little pigs deep within the sty; you must watch the little red hen for fear she lay astray, and if you have time to weed the yard that I spun yesterday.

The old man said "No problem at all." So the old woman takes a stick in her hand and she goes off to drive the plow and the old man takes a bucket on his arm and he goes out to milk the cow, but the little cow witched, the little cow pitched, the little cow kicked him in the nose; and it was such a kick that blood ran out his nose. The old man said "No good cow, no good cow stand still. If I ever milk this cow again, it will be against my will," and when he milked that tiny cow for fear she should run dry, he went and fed the fat little pig deep within the sty. In the middle of feeding the pig he realized, it is 11:30 in the morning and he hadn't done anything else except milk that cow and feed those pigs, so, he runs into the house. Now, he knows he has to get supper ready and it has got to be ready by 5:00, so he takes a big pot and he says, "Geez, it is too much work to make all of these little things, so I am

going to just stick all the food into one pot, put the thing on and then put it on the back of the stove and put the burner on real low and let it cook all day and then it will be done." So he puts it on real low and then he realizes that he has to start washing the dishes. So he starts to wash the breakfast dishes. In the middle of washing the breakfast dishes he says, "This is too much work, this is boring, Geez. I think I will just let 'em soak in the sink and turn the water on just a little bit, so the ole soap and the ole water just sort of , leave it like that and it will be done." So he does that. Then he goes upstairs. He is supposed to make the beds, but his wife had stripped all the sheets off the bed, so that meant he had to wash the sheets, dry the sheets and then put them back on the bed. So he starts to do the laundry, gathers up all the dirty laundry and he said, "This is to hard, doing four loads of laundry, it's ridiculous." So he gets a great idea and he runs down over the field and pasture and into the big pond and he sticks all the laundry in the pond, and he said "I got the soap, laundry, I'll squeeze them out, rinse them and then I'll be done." Then he hears the cow going "MOO!" He had to put the cow into the pasture. So he runs out and he is looking, the pasture is way far away. He said "I don't want to go that far", so he looks and he sees that he has a lovely roof on their house with lovely green grass growing on the roof and he said "I know what would be easier, if I put the cow on the roof and let him eat and that way I won't have to go to the pasture." So he takes the cow and he pushes him up a ladder. Now, have you ever pushed a cow up a ladder???

Student: NO

Researcher: Not fun. He is pushing the cow up the ladder, gets the cow on the roof and he says to himself "Geez, what if the cow falls off the roof?" So

he takes the end of the rope and he puts it down the chimney and he ties it around the chair. So that way the cow won't fall. So all of a sudden he realizes as he is tying the rope around the chair, that there is water coming down over the sink and on the floor, and there is a huge flood. Not only that, but there is black smoke coming from behind the stove where the supper is boiling over and burning and he looks out the window and there is all the laundry going downstream. So he turns off the water, he sloshes out and he starts to run down the back to get all the laundry, and all of a sudden he hears, "MOOOOO", CRASH!!!. and there is the cow hanging from the chimney and his wife comes home. It's 5:00.

Singing: He never caught up with the little red hen and she did go astray; and he never had time to weed the yard, his wife spun yesterday. He said I bet all leaves on the trees and all the stars in heaven, my wife can do more work in a day, than I can do in seven. NO, he said "I bet all leaves on the trees, and all the stars in heaven, my wife can do more in a day than I can do in ELEVEN!!!"

And that's the end of the story!!!!

FINN McCOOL and the Giant

Once upon a time, in Ireland. There was a race of giant heroes. I don't mean giants, because there were giants back then to, but I mean giant heroes, heroes, guys with muscles....

Student: Hercules!!

Researcher: Not the guy on the TV.

Student: Ulysses!! Superman!!

Researcher: Like Superman yes, and they were called the Finnian Men. There were about 15 of them. They went all over Ireland, doing great things, chopping up dragons and killing monsters and making sure that the countryside was good, and they had all magic powers like Superman and the head guy, the biggest hero, the person they write the most stories and tell the most poems about in Ireland was called Finn McCool and that was really his name, Finn McCool. He was strong and he was good looking, and he was forthright and gentlemanly and all of those other things, but he also had a magic power, just like all the other super heroes. Each one of them was different, just like all the super heroes today.

This guy Finn McCool could read people's minds, could tell the future and the way he did this was that he sucked his thumb. I am not kidding. A big super hero, on a huge horse, with a big sword, sucking his thumb. He could tell what people were thinking. Ooo, gross.

Now, his biggest enemy, and the one that he could never, ever, ever, ever, fight was a giant, his name was Kahoolan. This giant was so big and so strong that he used to walk around Ireland, KABOOM! KABOOM! and what he liked to do most was that he liked to squish people, like pancakes and put them in his pocket and he had a pocket of people for lunch. He would said "MMM! People pancakes, ha, ha, ha." He would roll them up and chomp em down. What Kahoolan wanted most in the world was to squash Finn McCool flat like a pancake and put him in his pocket.

Now, Finn McCool knew that he couldn't fight the giant. So Finn McCool did something better. He kept sucking his thumb, figuring out what the giant was thinking, which wasn't too hard because the giants brain was like a pee and he could always stay one step ahead of the giant. But that meant he had to keep sucking his thumb and figuring it out and that took a lot of time, sometimes he got distracted. One day after a long, long time of fighting dragons he was exhausted and he went up to the mountain, right about this time of the year for a rest and his wife, Una, came out and put wet clothes on his head when he had a headache, and his wife gave him shoulder rubs and his wife, Una, baked him bread and pies and cakes and stews, "The poor thing, you've had a hard night being a super hero."

Up in the mountains, Finn McCool was on vacation and forgot to suck his thumb, which meant that while he was laying on the couch, he hears this very strange sound, KABOOM!! KABOOM!! KABOOM!! KABOOM! and it comes closer, BOOM, BOOM, BOOM. Then the mountain started to shake. He turns to his wife and he says "What's going on???" It is the giant and he's yelling and he's coming towards them. "Finn McCool where are you, I can

smell you, and I will flatten you like a pancake and put you in my pocket". Now Finn McCool turns white, he turns white, and he starts shaking and he doesn't know what to do, because he realizes that there is no time to run, that giant is almost there, he's going to find him. He can't hide because the giant is too big and he doesn't know what to do and he shaking in his pants.

His wife says "I can't believe it. I can't believe a super hero like you, shaking in your boots like that over a measly little giant. I will tell you something, Finn, I have been married to you for 15 years and I am sick and tired of running away from the giant. And I'll tell you something, in 15 years of you and your band of man who couldn't get rid of one measly little giant, then you better let me do it." He said "You do it??" She said, "Yes, I'm sick and tired of it. I'm getting rid of that giant once and for all." Finn McCool didn't like that but he does not have very much of a choice, so he says "Great, Woman, try it."

She said "All right then Finn I'm going to do it, but you have to do exactly what I tell you and no arguing" He said, "All right I will." She said, "First I want you to get in the baby's bed and I want you to put the bonnet on like you're the baby and I want you to suck your thumb so you know what I am thinking you should be doing and don't do nothing until the time comes."

So Finn McCool, the great super hero of Ireland got under a blanket in the baby's crib and curled all up and he put the bonnet on his head and sucked his thumb. So his wife goes into the kitchen, as the giant is coming and the walls are shaking and the trees and the birds and it's really a mess. She goes into the kitchen with everything jiggling around, she takes two pieces of bread dough, that she has had rising for that night supper, she's baking bread, and she

makes it into two beautiful round loaves of bread. Now, one beautiful round loaf of bread she puts slashes on. The other beautiful round loaf of bread, she sticks her big, cast iron, frying pan in the middle of it and covers it up so you can't tell it's there and she lets them rise once more.

Suddenly the giant is at the door. "FINN McCOOL!!!" Now, the house is up on the mountain and the giant is looking in the window. "FINN McCOOL, COME OUT HERE!!! I CAN SMELL YOU!!!! Now, Una walks out of the house looks up into the giants eyeball and says, "Mr. Giant! I am tired of you. Do you know you've ruined my house? Do you think that's very polite??" "OH, NO. Sorry ma'am I didn't mean to worry you. Just don't get mad at me." She said "I'm mad all right. I don't know what you are doing picking on a lonely woman." The giant says "Oh, begging your pardon ma'am." Then he said "Wait a minute, I'm a giant, your a measly human being. Ma'am I am going to kill your husband" She says "Oh, your going to kill my husband. Well, isn't that nice of you but you can't do it because he is not here and he has not been here for 10 years and if you find that husband of mine you can bring him right back I have to give him a piece of my mind." The giant says, "Oh, maam!! Wait a minute, wait a minute, wait a minute. Your fooling me." She says "I am not fooling you, I never fool anybody, anybody at all. I don't fool you." Now this giant is not too bright. He might be big, but he is got the brains of a pea, but he figures it out. "I'm waiting, he'll come back I can smell him." She says "All right, if you're going to wait and stand out there like a huge, big lump, you might as well make yourself useful. Now, I haven't had a man around here for ten years, and there is something that Finn McCool used to do for me when we were young and in love. He used to take the house and he used to turn the house a quarter of a turn around every day so it could

change the view for me. Isn't that nice of him. He has not been here for 10 years and you know, I think I'm getting bored looking out the window at the same thing. Would you mind turning the house around?"

The giant says, "Well, if a measly human being can do it, I certainly can do. Sure ma'am, I can do that." So now he's getting ready to turn the house around right. Now the house is built into the mountain, the mountain is built into the earth and the earth is very strong. The giant bends down to move the house. He starts trying to pick up the house and he's grunting and groaning. He gets angry. (Shouting, screaming). He pulled his back out, two of his vertebra and he is shouting. Una says "I don't know what you are shouting about." He says "I'M IN PAIN!" She says, "I don't care. I don't understand it. How come my husband Finn McCool can do this easy as pie without blinking and how come you are having so much trouble. You must be a puny giant. You don't have much strength in you, do you???" The giant yells, "I DO TO!!" She says, "Oh, stop your whining. Well, if you say you have strength in you, you are going to have to prove it." The giant says, "I can prove it".

She says "All right then, will you please fill up my kettle for tea." He says "Well, that's easy, that doesn't take any strength. Getting water from the well." She says, "No, No, No, we don't have a well. Oh, your a funny giant. No when we want water, Finn McCool, he squeezes rocks. Even the baby can do it. As a matter of fact I can do it on a good day, but I'm getting tired you know the hands they are getting a little weak, so could you go over to the rough land there and just squeeze a couple of them please." So the giant says "If they can do it, and if the baby can do, I can do it." So he takes this big rock

and he starts to squeeze the rock. Grunt, grunt. This could take him all day, because as you know you can't get water from a rock. He keeps squeezing for five, six, seven, eight hours and finally gets six drops of water and when he is done (grunting) he's broken ever single bone in his body. He had already broke his back. The woman says "Now, you look like you have had a hard day. Poor giant. You can't help it if you are a weakling. But I tell you what, you stay for tea. I'll feed you some tea and some bread and that will make you feel better. I am having some pity on you. It is not that isn't being a giant is it?" The giant sits down.

Now she really does have water in the house. She makes a nice pot of tea and she takes the loaves of bread and puts them in the oven, they bake and she takes them out of the oven. They are two beautiful loaves of bread. She takes the loaf of bread and brings it out to the giant. He sees it and says "I'm starving, I am so hungry." He smells the bread and pops it in his mouth. Then starts screaming, "OW, OW, OW!!" His teeth are breaking. Then he says, "Begging your pardon ma'am but this bread is hard as a rock." Then the woman says " Mr. Giant, I have had all I can take from you. Now you come in here and you make all the furniture go every which way, you can't move the house, you can't even get me water, you are shouting and screaming and waking the baby up every 10 minutes and now you insult my cooking. Nobody insults my cooking. I am the best cook in seven counties and if you don't think that I am the best cook here you can ask the baby, he lives on the bread."

At this moment, Finn McCool, who has been sucking on his thumb knows exactly what his wife is thinking and all of a sudden he starts to scream,

"Bread, mommy, Bread!!" She says "See the baby wants his bread. Look at this baby. Oh, Mommy's little baby darling. Here's your bread." Finn McCool, acting like a baby, eats all the bread and says "Good, Mommy, Good." She says, "Oh the baby loves his bread. Now look at that, the baby eats the bread, what's the matter with you." The giant says "Begging your pardon ma'am, but I want to see that baby's teeth." She says "Oh, you want to see the baby's teeth do you? Well I think we can manage that. Open your mouth little darling and show the giant your teeth."

Now everybody in Ireland knows that every single giant has all of their magic powers in little fingers on their left hand. It's there magic. That giant looks down at Finn McCool whose acting like a baby and he puts his fingers in Finn McCool's mouth to find out how his teeth can eat iron. At that very moment Finn McCool chomps down and bites that finger off, all the magic powers gone, and the giant starts to shrink and he turns all green. He becomes a leprechaun who are little tiny men. The giant starts screaming and running away. Finn McCool and his wife Una never were bothered with that giant again. That is the story of how Finn McCool and his wife got the giant out of Ireland.

The Foolish Man

Once upon a time, a long, long, long time ago, there was a man. Now, this man was about twenty years old. School was behind him and now he had to get a job — and he didn't like it. He said to himself, "I don't want to work. I want to sit around and be lazy. This is a crummy way to live. I want this to change. I want to have fun all the time. Who invented this system?"

Now, this particular man happened to believe in God, and he decided that it was God's fault that he had to work for a living. He decided that he was going to find God and get God to give him better luck and good fortune. This lazy man lived right next to a mountain and the mountain was very high.

"God must live at the top of the mountain! I am so smart! I am going up that mountain. I am going to find God and I am going to complain — this is a bad system. I don't like having to work. I think everything should be easy. I think I should just have to snap my fingers and get anything I want."

So, off he went. He started walking up that mountain. As he walked along he saw this mangy old wild dog — a wild dog that was starving.

"You look terrible."

"I haven't been able to eat in over a month. I haven't been able to catch anything. I am starving and I don't know why."

"Ah! I am going up to God to complain about having to work and I will ask God why you are starving."

"Thank you."

So the man went on walking up the mountain. Eventually he passed a tree. A tree! This tree was right next to a river which was flowing down the mountain. You would think that a tree next to a river would be lush and green and gorgeous but this tree was all brown and the leaves were all crunched up. The tree was coughing, "Ak. Ak. Ak."

The man went up to the tree and said, "What's the problem?" The tree said, "I can't get anything to drink."

"You can't? But you are right by the river! What's the problem?"

" I don't know."

"Hey! I am going ask God for better luck and fortune and I'll ask God how come you can't get anything to drink."

"Thank you."

Now, the lazy man got three-quarters of the way up the mountain when he came to a gorgeous alpine meadow. There were beautiful flowers, a lovely breeze — and in the middle of this meadow was a tent. In front of the tent was spread a huge, embroidered cloth. On the cloth was the most delicious picnic you can imagine with food and delicacies of every kind. There were musicians playing beautiful music, jugglers trying to juggle, and dancers making beautiful dances. Sitting in the middle of this picnic, watching all this entertainment and gracefully eating fried chicken, was the most beautiful woman he had ever seen! She had a crown on her head. This royal young woman was also crying! As she blew her lovely nose, the lazy man went up to her and said, "Why are you crying?" She said, "I don't know! Whah!"

"Lady, this is your lucky day. I will find out what your problem is."

"Thank you so much."

Presently the lazy man got to the top of the mountain. Sure enough, wouldn't you know it, at the top of the mountain was a cave. And sitting in front of the cave, getting a sun tan, was God! God was looking at God's watch.

"God! I've got a complaint to make." Well, the lazy man whined and complained. On and on and on he talked. God was thinking, "A couple more minutes of this and I am going to get very angry."

"All right, be quiet! OK, young man. You get your wish. Good fortune is right in front of your nose. Poof! I have just changed your life. All you have to do is find your good fortune. It is right around the corner. Just go look for it. It's yours. Now get lost!"

"Wait, wait. Before I go, I have something to ask you."

"What now?"

"What about the wild dog? What about the tree? What about the woman?"

"Easy answers — I'll whisper them to you."

God whispered the answers and sent the man on his way. Watching the young man descend, God shook God's head and said, "Now there goes a very, very foolish man."

Not long after the man left God he came to the alpine meadow where the picnic was still in progress. The man said, "Lady, I found out why you are so

unhappy. It is simple. God told me that you have everything you want in the world. The only thing is that you are lonely! And God suggests that you get a family. God says that one of the best ways to do that is to get married to someone you like. And God says that the perfect guy for you is going to walk down the road. The princess looked up, dried her eyes, smiled at him, and said, "Would you like to marry me?" The man said, "Oh no, I can't marry you! That is a very nice offer. But God told me that I've got good fortune for the rest of my life. God said that it is right down the road, around the corner. All I have to do is look for it. I don't have time to marry you because I have to go look for my good fortune. Good bye!" And as he walked away the princess said to herself, "Now there goes a very, very foolish man."

On the way down the mountain the young man came back to the tree.

"Hey, did you find out what the problem is? What did God say?"

"Oh, this is so simple. God says that you can't get any water because your roots have grown all twisted. They have twisted around this huge treasure chest that was buried a long time ago. In this chest are diamonds, jewels, silver, and gold. All you have to do is find a young man to dig up the chest and you will be able to drink water again."

"OK, what are you waiting for? Do it! Do it! There is a shovel right over there."

The man looked at the tree and sighed. "No, no, no. You don't understand. I can't do this. I can't stop to dig up this treasure. God told me that my good fortune is right in front of my face, right around the corner, right down the road. All I have to do is look for it. I have to go. So long!"

The tree looked down at the man as he walked away and said, "Now there goes a very, very foolish man."

Finally, the man got to the bottom of the mountain. He was looking for his fortune. He came to the wild dog (who was still starving).

"Wild dog, I spoke to God!"

The man told the dog all about the beautiful princess who wanted to marry him and about the tree with the treasure buried underneath it.

"Dog, your problem is solved too."

"What did God say?"

"God told me that all you have to do is find a very, very foolish man, eat him up, and your problem will be solved."

Wild dog looked up at the man and said, "What did you say? I couldn't hear what you said."

"God told me..."

"No, no, come closer. I am dying and I can't hear anything. My ears are not working."

So, the man got down very close to the wild dogs' mouth. The wild dog opened up his mouth and all of a sudden, CHOMP! And as the wild dog licked his lips he grinned and said, "Now that was a very, very foolish man. Burp!" And that is the end of the story.

HANSEL and GRETEL

Once upon a time, a long, long time ago in Germany, there lived in the middle of the woods a woodcutter, his wife, and their twins. There was a brother named Hansel and a sister named Gretel. Hansel liked to think, he liked to sit, and he liked to listen. Gretel liked to do things — digging, cooking, cleaning, and watching. At this time in Germany there was a famine, and the people were very hungry and miserable.

One night, when Hansel was sitting and listening, a very terrible thing happened. He overhead his mother saying, "We have no food. We haven't had food for a week. We are going to die."

His father said, "Well, I can chop down some wood and go into the city and beg someone to buy it."

"That will take two more days. We might die. What will the children do?"

"Maybe what we could do is ask your sister for some bread," said his father.

"She has hardly anything for herself, and she has six children and we only have two! What are we going to do?"

"I don't know."

"I know what we'll do. We'll get rid of the children!" said his mother.

Hansel was still listening. "Get rid of the children? But I love the children," said his father.

"I love the children, too, but what else is there to do?" his mother asked.

"I don't know."

"Alright," said his mother, "We will leave them in the forest. You go out and chop the wood tomorrow, and leave them there."

Hansel had heard all of this and went to Gretel. He said, "Gretel, don't be afraid, but tomorrow you have to do exactly what I do." He waited until everyone was asleep and walked outside. There he saw something shining on the ground outside the cottage. There were little pieces of rock. Hansel filled his pockets full of rocks. The next day they went out into the forest. After their father had chopped some wood he said, "You two stay there and don't move." All day long they sat in the forest. They were very hungry. Hansel said, "Don't worry, Gretel. When the moon comes up we'll find our way home." As their father brought Hansel and Gretel out into the forest, Hansel had taken the pieces of rock and dropped them along the way. When the moon came up, the pebbles shined in the moonlight, and they followed them home pebble by pebble by pebble. The next morning — there they were!

The next night their parents began again. "We have to get rid of the children! We're starving!" cried the mother.

The father said, "Well, I'll lead them farther into the woods."

Hansel went outside, but it was a cloudy night and he couldn't find any of the pebbles that shown in the moonlight. He didn't know what to do. The next morning he tried to come up with another idea. Then his mother said, "I have a piece of bread left that I found in the back of the cabinet." She gave them all some bread and off they went into the woods again. There, the same thing happened: "You stay there," the father said, and off he went. Gretel

began crying. But Hansel had dropped pieces of his bread along the way, just as he had done with the pebbles. Except this time when he went back to find them, they were gone. The birds had eaten them!

So there they were in the middle of the woods. It was nighttime and it was dark. Then it started to rain and Gretel began to cry again. Hansel told her everything would be alright. However, the next morning they woke up and they were even more miserable. They started to wander until they came to a place in the middle of the woods. There they saw a giant house made completely out of cookies. It had a beautiful candy cane going all the way up the side. The panes of glass were made of sugar. Little cakes lined the windows and huge pieces of chocolate were used to fill in the cracks. You can imagine what it was like for two starving children to see this beautiful house made of sugar and cake, frosting and chocolate. They ran their fingers over the house. As soon as they put their fingers in their mouths and tasted that beautiful sweetness, they heard a voice. Out of the door came a nasty-looking woman. She said, "Oh, you poor children. You are lost. Isn't that a pity? Come in here. You are scrawny as anything. You must be starving. Come into the house." So Hansel and Gretel went in.

On the table was the most delicious roast beef and turkey dinner made out of candy they had ever seen. There were baked potatoes, gravy, stuffing, hot turkey, and roast beef that was just dripping from the oven. There was a basket of oranges — something they had never even seen before. There was everything you could imagine. They sat down and the woman said, "Good, now you are getting fat. You are getting plump. You are getting juicy, just like the roast beef and the turkey. Now I am going to eat you!!!" The children

screamed. The woman grabbed Hansel by the neck — she was incredibly strong! She threw him into an iron room and locked the door.

The woman took Gretel and said, "You do all the housework." She made Gretel scrub and cook and clean. She made Gretel feed her brother ten times a day to fatten him up. Gretel was smart and was thinking all the time. She came up with a great idea. She looked on the table and took one of the turkey bones from the wing. She gave it to Hansel and said, "Every time the witch comes over to see how big and plump you are, put this bone there. She will think it is your finger and she will think you are still really skinny."

The witch came over to Hansel and felt the turkey bone. "Skinny as a rail," she said. This went on for a month...two months...three months...and finally the witch said, "I don't care how skinny you are, I am going to eat you. Girlie, you go over and start that oven."

Gretel went over to the oven and put the big wood in. The witch said, "Is it ready?"

"I don't know," replied Gretel.

"What do you mean you don't know, girl? How can you not know if an oven is hot?"

"I don't know."

"What do you mean? Just open the door and put your hand in and see if it is hot."

Gretel asked, "What hand?"

"Your hand. H-A-N ... never mind. I will show you how. Open the door like this. Put your hand in like this."

Gretel looked at the witch and said, "Huh?"

"Girl, look! You put your hand in!"

"Show me again."

The witch said, "Like this!" By this time the witch was halfway into the oven.

"Huh?"

The witch was now all the way into the oven, and at that moment Gretel pushed the witch, closed the door, and the witch was gone.

Gretel realized the witch was dead. She opened the cage, and she and her brother danced around. All of a sudden they discovered that this was not a cookie house. This house was not made of candy. This house was made of jewels and gold! Everywhere! They filled their pockets full of money and jewels.

Just then, the birds came back. They felt bad about eating the bread. Now they came to show the two children how to get through the forest. Hansel and Gretel followed the birds out of the forest and found their father. He told them that their mother had died. When he saw their pockets were full of gold he cried and cried. He apologized and said, "I have missed you. The worst thing I ever did was leave you. I will never, ever, ever leave you again!" From then on they lived a rich and wonderful life...they lived happily ever after.

ICARUS

This is a myth from Greece which has been around for about 10,000 years. There have been many versions of this myth. Some were written as poems, some as songs, and some as books, and some were never written down at all. Some were retranslated and retold in many languages: Greek, Latin, French, German, Italian, English, and Hebrew. This is my version which I have put together from many sources.

Once upon a time, long, long ago in ancient Greece, there was a very important person. He was a scientist and inventor. His name was Daedlus. Now Daedlus is said to have been the greatest inventor of all time. It was said that Daedlus invented statues which would come to life. Daedlus was said to have invented a sword that would go into battle by itself. Daedlus also loved children. That meant he also invented toys in his spare time. Amazing toys — so amazing that the kings and queens of all the islands of Greece wanted Daedlus to be the royal inventor. They were always giving him more pay and he was always going to their island kingdoms. He ended up on the island of Crete in the employ of the worst king in all of Greece. His name was King Minos. King Minos loved Daedlus' inventions so much that he gave Daedlus a house. Daedlus got married and had children. The king continued to give Daedlus lots of money, jewels, land — anything he could imagine just to keep him there. Then he asked Daedlus to create his greatest invention of all — something called *The Great Labyrinth*, or *Maze*, of Crete. Being such a great inventor, it was a very complicated maze that Daedlus created; no one could find their way in or out the other side. In the middle of this maze, King Minos kept his most prized possession. People had gotten lost and had died in

this maze over and over again, trying to get to it. This prized possession was called a minotaur — a giant creature that had a bull's head and a man's body. The minotaur ate human flesh for breakfast, lunch and dinner. Since King Minos was so powerful and so cruel, he forced people on the other islands to send him children to feed the minotaur.

The people in Greece and on the islands wanted to kill the minotaur. In Athens, there was a great hero named Theseus. He was very smart and very good-looking. The people said to Theseus, "Go kill the minotaur!" Theseus wasn't about to just strap on his sword and start whacking off heads — he was too smart for that. He got in his boat and sailed to Crete. When he arrived there he knew exactly what to do. He didn't go to the king. He didn't go to the maze. He went straight to the inventor's house where he became best friends with the inventor's son, Icarus. Theseus got invited to dinner where he finally met Daedlus and became great friends with him, too. Then one night as they were sitting around dinner, Theseus asked Daedlus, "Tell me the secret of the maze. How do you get in and out?" And Daedlus told him! He was not supposed to, but he did:

"It is simple. You put a piece of cheese at the back door, then you put a mouse with a string attached to its tail at the front door. You let the mouse go through the maze to get the cheese and then you follow the string. When you find the minotaur in the middle, you whack his head off."

The next morning, when King Minos found out that his minotaur had been killed, he knew exactly who was to blame. King Minos went into a rage and took Daedlus and his son and threw them into the middle of the maze. He shut all the doors so they couldn't get out.

Well, being the most famous inventor and greatest scientist of his age, Daedlus figured a way out. Since there were no doors he could get out of, the only thing left were the windows. He was a great scientist. He knew to think and watch. He kept watch until he saw a creature who could come in and out of the maze freely — a bird. Wings were the answer, and Daedlus made some. He made two pairs of beautiful, golden wings. He attached feathers to the wings with beeswax. They put on the wings and were just about to take off when Daedlus said to his son, "Don't fly close to the water because the spray from the salt will make the wings heavy and wet, and we'll fall into the ocean and drown. Don't fly close to the sun either. The sun's heat will melt the wax and we will go into the water and drown." But Icarus was 17 years old, and like many teenagers, he did not listen very well when his father spoke.

They took off — the first two human beings to fly. They flew over the ocean. At first, Icarus did everything his father told him. He stayed in the middle of the sky. Flying was hard work, and Icarus was concentrating on how to flap his wings. But once he got the hang of it, it was fun. Suddenly, he realized he was very powerful. He was the first human being to fly! Then he started to play. He played with the birds, soaring up and down. His father yelled, "STOP!" but he didn't listen. Then he tried to go down, hit a wave and come back up. After that, he looked up in the sky and saw the sun. Once upon a time when Icarus was a little boy, his mother had told him a story. She had said, "Icarus, the sun is made of gold. The gods fly up to the sun and get the gold." Icarus remembered the story and looked at the sun as he flew. He decided that he would be just like the gods. He would go up to the sun and become gold.

Icarus flew higher and higher and higher. His father shouted, "Stop!" but he didn't listen. The higher he got, the closer he got to the sun. The more exciting it got, the dizzier he became. Finally he got up to the sun and barely touched it, when the heat from the sun did exactly what his father said it would — the wax melted, the feathers dropped, and Icarus went plummeting into, as Homer say, the wine, dark sea. Only Daedlus survived.

There is a tiny island that people say is right next to where Icarus fell. It is called Icarus' Island. You can go to it in a boat. It is still there to this day.

Iktomi

Once upon a time, a long, long time ago, the Cree used to live somewhere near Virginia and down into the south part of this land. Later they were marched forcibly all the way to the western United States. Some of them went up toward Canada, but this story comes from the Cree in the west. That is where I learned it. They had a young boy in many of their stories whose name was Iktomi.

Iktomi was very handsome. He was also very strong, great at games, had a fabulous mind, and a very great sense of humor. Iktomi could make up games on the spot and he was a fast runner. He was also a great friend. Iktomi was practically perfect in every way — or so everyone thought. When he was born he was a little Iktomi baby, and all the aunties sat around and looked at Iktomi in his mother's arms and said, "He is such a beautiful baby." In his little baby brain Iktomi heard, "What a beautiful baby." When he was about one year old, all of the aunties said, "Oh, he is so cute." In his little toddler brain he heard, "Oh, he is so cute." Then he grew up a little bit more. The first time he took a stone — he was about four — he threw it, and it hit the target perfectly! All the uncles sat around and said, "Hey, pretty good kid." So he heard all theses compliments: "beautiful baby," "cute," and "handsome." His friends always wanted him to play. He was always first and he was always popular. Iktomi thought, "I'm popular, I'm handsome, and I'm strong." And while he really was a wonderful person, Iktomi became full of himself. He began acting like he could do no wrong. He was so cool...so smooth...so popular...Iktomi figured, "I know everything."

Well, up in the sky looking down was the Great Creator. The Creator saw this boy, Iktomi. The Creator knew that Iktomi could be wonderful as a grownup. This was someone who could change the world. But he had an attitude. The Creator said to himself, "We are going to have to teach this boy a lesson." The Creator waited for the right time. One beautiful day in early summer Iktomi woke up, and of course he was full of himself. This was a perfect summer day, the kind of day where everything is great. The sun was shining, the sky was blue, and the breeze was warm. The grasses on the prairie were green, and when the wind blew it looked like ocean waves. The huge Missouri River was gorgeous — bubbling and running. As it came over the huge falls, the sparkling drops of water came up and made rainbows in the sky. The birds were singing and the rabbits were hopping. Iktomi was thinking it was such a great day. He got his bow and arrows and went out into the prairie to hunt. He thought that this day was gorgeous, just like he himself was. He saw the most beautiful clouds in the sky and said, "They are gorgeous, but I'm a little more gorgeous." There was a huge rainbow in the sky and he said, "I'm a little more gorgeous than the rainbow. But this day and I match. I should be in this day. Nothing ugly should be in this day."

Iktomi was feeling powerful. He looked up into the sky again and saw something very beautiful — something that is just as breathtaking as a rainbow. He saw a huge bird of prey — a buzzard. When this buzzard opened its wings all the way, it had a tremendous wingspan. You could see every little feather as it soared and glided. It was looking for some mice on the ground. Iktomi saw the buzzard dancing and thought it was beautiful. Iktomi said, "I'm so powerful, I'm going to try to do something that only the medicine people can do. I am so beautiful and so great, that I want to fly like

the buzzard." So Iktomi got all of his power and he thought about how beautiful and great he was. He closed his eyes and started to sing a buzzard song. "Heeey buzzard. Yea, yea, yea, yea, yea." That is when the Creator thought this would be the perfect moment. "Hey, yea, yea, yea, yea." The buzzard heard Victim's song and circled him. "Hey, yea, yea, yea, yea." The buzzard landed right at Victim's feet. Now if you thought Victim's attitude was big before, you have to believe it was 65,000 times bigger, because he thought he had power over the creatures of the earth.

"The buzzard is in my power." So Iktomi willed the buzzard to let him get on its back. He would be the first human being to ever do it. And the buzzard let him. Iktomi got on the buzzard's back and shouted, "I'm just as powerful as the Great Creator himself!" If you thought the day was beautiful before, you should have seen it from the air. Now keep in mind that this was a time when there were no such things as airplanes and helicopters. Nobody had ever flown before. There was Iktomi on the buzzard's back, flying in the air. They flew over the Great Plains. He saw the prairie grass from the top. He was right in the middle of the rainbow flying through the clouds thinking how great he was. All of a sudden he saw something in front of him that was not beautiful. He thought it was really ugly. He thought, "I'm beautiful and the day is beautiful. But this is ugly — it shouldn't be here." What Iktomi actually saw was the buzzard's head. It was bald, and it had wrinkles and a long red streak.

Iktomi looked at the buzzard and thought, "The buzzard is uglier than I am." Thinking that the buzzard couldn't see him, Iktomi made a rude gesture. In every culture in the world there are rude gestures we make with our hands.

And this one looks like this (she demonstrates by putting her thumb on to her nose and wiggling her fingers) He didn't know that one of the things that buzzards have is very good eyesight. They can see a mouse six miles away in the prairie grass. The sun was behind them, so as the buzzard looked down at the prairie he could see his shadow. He also saw the shadow of Iktomi as he made the rude gesture. The buzzard didn't say anything, but just watched his shadow. The buzzard was looking for the perfect thing. The buzzard knew exactly what he wanted. He saw it two miles up the riverbank and flew toward it. Suddenly, the buzzard turned upside down, and Iktomi fell headfirst into a huge tree stump. The tree stump had a big hole and Iktomi rammed into it headfirst with his feet up in the air. Suddenly, he didn't feel beautiful at all. He was stuck, and he began yelling at the buzzard, "Get me out of here!" But the buzzard flew away.

So Iktomi was stuck in the tree stump. As bad as that was, soon he felt something even worse. Something really bad started to happen. A cloud came over the river and he felt rain drops. As the wood got wet it started to expand and it began to squash Victim's gorgeous face. Now Iktomi began to panic. He felt the rain coming down faster and faster. He felt the wood expanding and tightening. His feet were going wild. The buzzard was long gone. He was screaming but nobody could hear him. Only when Iktomi was sorry — truly sorry — did the Creator open up the tree. Iktomi ran home to his village — with a much smaller head. He ran home with a much smaller sense of himself. He did not think of himself as the best thing in the entire world ever again.

Katahdin

Once upon a time, a long long long long long long LONG time ago, in this particular country that we call Maine, when there was not the United States of America, and the people who were living here were called Penobscot and Mic Mac and the Kennebec peoples.

Now the Kennebec peoples used to live in villages along the rivers. And the Mic Mac people lived in villages along the coast. And there was, if you could look way up along the coast, if you turned around and looked inland, you could see that the land began to rise and you could see that the land rose into a huge mountain in the middle of the forest. There were no other mountains around this mountain. Now the story I'm going to tell you, is about this mountain that the people called Katahdin.

I'm going to tell you the story that the Mic-Mac tell their children and have told their children for thousands of years about how that mountain got there. Now once upon a time there was a young newly married couple. Who went out in the woods to be alone and away from the village at the start of their life together, as was the custom.

The wife, her name was Running Deer. Running Deer was very worried. She had a bad feeling about where they had built their house. And her husband's name was Straight Arrow, and she would tell him every night, she would say, "You are a very great builder, and I love you dearly, and you built a beautiful log house, but I have a very bad feeling about where you have built it. This doesn't look right. I think that we have come to a place that has a curse on it.

And he says, "There's a beautiful river, there's gorgeous trees, there's great game, there's birds up there that we can take the eggs from and then later on we'll have some in the fall. Look at this, it's a wonderful place. Look, there's cattails, and there's reeds coming up and you can use the flower and the tubers and all sorts of things."

But she has a BAD feeling about this. And one day sure enough, she's sitting there by her cooking fire and Straight Arrow has gone off hunting, and she hears this rattling and rustling in the bushes very far away, and the trees start to bend, and she gets this really horrible feeling, and the clouds start to get dark, and it gets very cold, and she looks up and she sees this monster all covered with white hair from the top of his head to his toes. He's as tall as a pine tree and he's got a huge bag on his back from which blood is dripping. And he's got red eyes and she knows that this is the monster of the woods.

He eats people. There's nothing she can do about it. She doesn't know what to do. She's very very frightened for her husband who's in the woods, she's very very frightened for herself, what is she gonna do? She's thinking, and she feels like crying, but she doesn't. She sits there, and all of a sudden she has an idea. She has an idea and she realizes she has no knife and she can't fight this creature, he's way too big, he's going to eat her, so she sits there by the fire and she looks up at the creature and she starts to stir the stew pot. And as she stirs the stew pot, she starts to hum. Singing, humming slowly. And the creature has never seen a woman not be upset before. And he's never heard a woman sing. And he stops.

And then she looks up at him and she says, "Ahh, Grandfather, I am soo glad you came. We've been waiting for you. We're lonely here in the woods and

it is our honor to have you visit." And she takes this huge monster and she brings him to the honored place at the fire and she sits him down. And she says, "Grandfather, you must be hungry!" And she brings him a bowl of her finest stew. And she says, "Grandfather, please eat it." Now, here's the problem. He's only eaten raw meat. If he eats cooked meat, he will die.

So, he doesn't eat anything, he just stares at the woman and he doesn't say a word. And she realizes now that they are in bigger trouble because her husband's going to come home, he's going to see this monster, he's going to get all upset, he's going to try to take the arrows, try and kill the monster. If he does, there's a fight, and the monster eats both of them.

So she's very calm and she just sits there and she waits and waits and waits and waits and just sits and sits and stares at the monster and he stares at her. And she says, "Grandfather, I think you'll be able to let me tell you what we've been doing." And she tells him stories all day long. And he just sits there and stares at this woman. And she sees her husband coming and she says, "Grandfather, you're going to be so glad to see my husband!"

"Hello, dear." And she comes and she hugs him. "Grandfather has visited us." And he knows to go along. So the man sits down and he serves up a bowl of stew and he gives it to the monster and he says, "Grandfather, eat with us."

Now he can't eat the stew, because if he eats the stew, he dies. So he sits there and he stares. And then the monster gets up and he walks away. What are they going to do now? What are they going to do? Should they run away in the middle of the night? But it's dark, and there's no moon, and they don't

know what to do, so they sit there and they try to think. And they're all worried, when morning comes and they hear the rustling in the bush, and the monster is standing there again looking.

And again the woman is very quiet. She says, "Grandfather, you must be so tired. Sit down." She sits him down and this time she washes his feet. She combs that long, matted gross hair, and she washes the hair, and she sings to the monster, and then she pours out the cooked meat and gives him a bowl and says, "Grandfather, eat with us." He looks at the bowl and he knows he'll die so he doesn't.

And that night, he does the same thing. He gets up, he walks away. Does this for a whole month. Every morning he comes back, every morning that woman, Running Deer, is so gentle and kind to the monster, that finally, at the end of the month, she dishes up the stew, she hands him the stew, he sooo tame, that he eats the stew. And he looks at them and he says the first words, and he says, "When I die, take my body and bury it way in the woods." And he tells them the secret place. And he says, "Make a sacred fire. And sprinkle the sacred medicine around the fire. And wait and watch."

He dies. They take him, they bury him, they make the fire, they sprinkle the medicine, they wait, and do you know what happens? The mountain starts to rise, the mountain Katahdin. Now, the Mic-Mac think that the huge mountain Katahdin is also the transformation of that monster. They say that if anyone comes to harm the people, the monster will come back to life and fight the enemies. So Katahdin stands there as a mountain guarding the people and telling them that this land is their home. And that's the end.

THE KING OF IRELAND'S Thirteenth SON

In most places in the world, the number 13 is not supposed to be very lucky — except for one country. And Ireland is one of them. And 13 in Ireland is considered entirely lucky. It is also an omen. When the Queen of Ireland gave birth to her 13th son — she had 12 of them before that — when she gave birth to 13 young men, and that little baby was sitting there in her arms, they knew they had something very special. They knew they had something very special because he was born with a complete head of hair. His hair was long — unusual for a baby — and it was gold — just like a gold ring. When a piece of his hair fell out, they picked it up, melted it down and made beautiful jewelry. They knew this was a special baby.

On his first birthday, all of the kingdom celebrated — it was a party like you have never seen before! There was dancing, eating and playing games. There was also a big birthday cake. All of a sudden, into the hall of the great King of Ireland came a huge knight dressed all in shiny blackness. This knight was riding a huge silver horse. Behind him was a huge knight dressed all in silver. That knight was also riding a silver horse. And behind him was a huge, enormous red knight, dressed all in red garments with a red horse. And the strange thing about these knights was first, that they were riding their horses into the room, and secondly, that each of them was taller than the one before him. So the first one was seven feet tall, the next one was nine feet tall, and the one after that was twelve feet tall. Also, the first one had no head — he had his head under his arm and it was talking! The second one had two heads growing out of his shoulders, and they were talking! And the third one

had six heads: three of them growing out of his shoulders, two from the elbows, and one right from his stomach!

The King and Queen of Ireland knew something strange was happening. Right then and there they said to themselves, "This must be magic." As you can well imagine.

Well, the talking head of the first knight said, "King of Ireland! We claim your son. We put a magic spell on your son. Anything he has done will be very bad for your kingdom."

And the next two heads said, "King of Ireland, your 13th son is in big trouble. He is going to live a very, very hard life. You must get rid of him."

And the third one with all the heads and the one coming out of his stomach said, "King of Ireland!! You had better watch out for that son of yours because he is going to take over your kingdom when he is older."

The King of Ireland turned pale. He believed that his 13th son was cursed. He didn't want anyone to take over his precious kingdom! He got all excited and snatched the baby from it's mother's arms. The queen was crying and wailing! The king took the baby and threw it out the window. The queen fainted!

After that, the queen refused to talk to the king ever again. She went off into a tower and cried. The twelve brothers sat there, appalled at what their father had done. But what they didn't know was that an enormous fairy had come flying down and grabbed the baby by it's diapers — and thank goodness they were on very tight! The fairy flew away with the 13th son of the King of Ireland and nobody knew where he had gone. The queen thought he had

died. The king realized what he had done and now he felt terrible. And the 12 brothers vowed they would find out what had happened to him. They would find the body of the baby and bury it. But it was very strange — they couldn't find the body anywhere. And the three knights had disappeared in a puff of smoke — right before the eyes of the whole party. A big wind came up and there was a terrible, terrible sign. In other words, the king of Ireland did not have very good luck!

Years and years went by. Out in the woods there was a shack. In it lived a hermit with a very long beard, bushy old eyes and a hermit goat. There was also a boy there, growing up without any friends. But the funny thing was that the hermit made the boy wear an old hat. And he never let the boy look in a mirror or at his reflection in water.

The boy didn't know anything about himself, except that he was a goat herd who lived in the middle of the forest with a hermit. He didn't even know how he had gotten there. One day, when the boy had grown up a bit, he got curious about why he had to wear a hat and why he couldn't look at himself.

Just about that time, the hermit said, "Now you're almost a young man. And I'm going to teach you what a young man needs to know. No more goat herding. I'm going to teach you how to fight with a stick. I'm going to teach you how to shoot the arrow. I'm going to teach you how to take the slingshot with a huge stone and whack! And I'm also going to teach you how to take care of this cottage, how to do gardening, and how to do canning and cooking."

The boy said, "I'm not doing anything like that! That's not for boys!"

And the hermit said, "Behave yourself and do it."

So for two years, until he was 12 years old, the boy had to do the sweeping and the washing, all the cooking and cleaning, all the gardening, all the patching of the roof, all the painting, and everything else that goes with it! And then for two more years, until at 14 he learned how to shoot (and he could shoot straighter than anything). For two more years, from 14 to 16, he learned the sword work. And then from 16 to 17, he learned how to use the long stick — and on and on. From 17 to 18, he learned to wrestle and fight with his fists. And from 17 to 18, he also learned to sew — he learned everything. And when he was 18 years old, he decided that he wa not going to let anyone boss him around anymore. He was going to find out what he looked like, and he would lift his hat off his head. His hair came down to below his waist!

The boy walked down to the river and looked into it. He saw himself, but just as he did a tip on one hair on his head touched the water by mistake. When it did, it turned into solid gold. Suddenly his whole head was coverd with golden gold hair. He was so distraught he took his knife and cut his hair. The hair fell into the river and went downstream, passing the hermit who was walking to the house. And then the boy felt very bad. The hermit came crashing through the forest, and he picked the boy up by his collar and said, "Boy! Now you've done something terrible!! You've done something you were never supposed to do! Never cut your hair!! Now your strength is all gone!! Don't you have any sense in you? Awww, there's nothing to do with you now but throw you out into the world." And the hermit picked the 18-year-old boy up — the hermit must have been magic, too, because he had the strength of 15 men and 15 women put together — and he threw the boy

through the forest. The boy landed in a field. His hair was all cut off and he was all muddy. He clapped his hat back on. He didn't know where he was or what to do. He tried to pick up his sword but it was much too heavy — he realized the hermit was right!! He tried his slingshot, but he couldn't make it work — his muscles were too weak! He looked up and saw a huge castle at the end of the field. He knew he was poor and starving, and all alone in the world, so there was nothing else to do but go to the castle door and knock. The castle door creaked open, and standing there was a huge woman wearing steel boots. And she said, "Do you know where you are?"

"No," answered the boy.

"You're at the castle of the King of France. And we're looking for a servant — a kitchen boy."

"Well, I can do that."

"Good! Come with me."

So the boy went into the kitchen. He stayed there for two years, and in that time he let his hair grow. He got to be so good at his work that the cook let him make the people's food. The hermit had taught him well.

One day the princess was sick. She had a terrible stomach ache and didn't want anything to eat. The boy said, "Let me make some soup for her." The princess ate it and felt much better. It was the best soup she had ever had! She felt cured. And when she had finished eating, in the bottom of the bowl she found a bright gold hair. But the next day, she had a headache.

"I have a terrible headache!" she cried.

"Let me make the soup for the princess," said the boy, and he did.

After she had eaten it the princess exclaimed, "What lovely soup! I loved it! It's the most delicious soup and it makes me feel so wonderful. And again she found another hair.

The next day, she was not feeling well again. She said, "I want that soup again. Nothing but that soup will make me feel better."

So the boy made the soup and another hair fell into it. The princess took the soup and began looking for the hair. When she had three hairs She braided them together and made a ring. When she put the ring on her finger she said, "I'm in love. I'm in love with a great hero because only a great hero could have golden hair. I'm in love with the man who has golden hair like this, and I will only marry a person with golden hair." She said this to her father who thought she was a little bit crazy. But her father wanted her to marry a great hero, and her father figured, "You know, a guy with hair of gold — that's not too bad. My daughter will be rich, right? Not too bad. Okay. We can do this." The king said to his daughter, "Well, only a great hero could have golden hair, so we're going to have a big contest. We will have knights come from all over the country of France, all over England and all over the countries of Ireland, Scotland, and Germany. They'll all come. And the person who can fight the best fight with a sword, who can shoot the straightest arrow, and who can whack off the head of somebody else will be able to marry you."

Down in the kitchen, the kitchen boy had his hair up under his hat. His hair had been growing for two years, and he was getting stronger. He heard about

the princess and the contest, and decided that maybe he should enter it. But he didn't have a horse or a sword. He didn't have anything. They would never let a kitchen boy go and try to fight the great knights of the land. They would all laugh at him. So he thought to himself, "Now, how can I get myself armor? What am I going to do?"

And one day while he was sitting by the fire peeling potatoes, he heard a story from the cook with the iron boots. She said, "You're wondering why I've got these iron boots, aren't you? I've got iron boots because I have no feet. My feet were chopped off once by a horrible, horrible monster who had a head under his arm and who wore black and silver armor, and rode a huge silver horse. He's the most horrible monster in this county. And he has a castle over in the next land that borders on the King of France's land. The King of France is terrified of him. But they say that if you can take his head while he's sleeping and roll it down the staircase and draw the sword right into his belly, you can have his land and the spell will be broken. Then all the people who live on his land will rejoice because it's a terrible thing to be working and living with this monster — being his servant and his slave.

The kitchen boy sat there, peeling his potatoes and thought, "Now I know what I'll do. I'll sneak out in the middle of the night. He got into the tower and took off his hat, letting his hair fall out. There in front of him was a huge monster. And he drew his sword and whacked off the monsters head. Now the boy had most of his strength back and he rammed his sword through it's stomach and the monster was dead. He took the armor and the horse, and he took all the weapons and hid them.

All the people who had been the slaves of this horrible monster were having a party and rejoicing. They kissed his feet saying, "Oh, you are our savior. Please, please, please take this place. You can be our king now. We're so happy — but you know something? In the next land over lives this monster's brother. You're so strong, you killed this monster —maybe you could kill that monster, too. See, that monster has two heads and copper armor and a copper horse. Maybe you could do the same thing!"

"Well, how could I do that?" asked the boy.

"Well, they say if you take the singing sword from over on the mantle, and you wrap it up in a black box, it won't sing. At the moment that you're going to chop off those two heads, you take it out again. It will sing a magic song and then you can kill the monster."

So the boy took the sword and wrapped it up tight, and he did the same thing — he killed the monster. And all the people were kissing his feet saying, "Please, please be our king!" He took the copper armor and the copper horse, and he hid them.

The people said, "Wait a minute, wait a minute, there is one more monster. If you kill him, you will get three kingdoms. You can put them together and then you will be the most powerful, richest king in the world! But this one's very bad. He has six heads and one of them is right in his stomach. And this will not be so easy, because when you chop off the head, it grows back. The only thing that will kill him is water. And you have to get him to jump into the water. The only way to do that is to blind him. So the thing you have to do is get him by the moats that go around his castle. You have to blind his

eyes all at once. See that mad slingshot up there? Only a really good shot can do this. You take twelve magic pebbles, and you throw them — and they will hit all his eyes and he will be blind. Then you push him and he will fall into the water and drown."

So the boy did it. And because his hair was growing longer, and because he was getting stronger every moment, he killed the monster. Then he got the red armor and the red horse and he hid them. He was the king of three huge, beautiful kingdoms, and he said to all his people, "Just get ready. I want you to just get ready. I want you to clean, I want you to make these lands wonderful. I'm coming back, and when I do, we are going to have a grand party. I am going to bring you a queen."

He went back and put his hat on his head. He put his old clothes back on. He hid everything and he walked back to the kitchen and sat down. The servants said, "Where have you been? We have been waiting a day and a half! The princess wants her soup and we are having this big party and all these knights are coming from all these countries. We have work to do!" So the boy scrubbed and scrubbed, and he swept and swept, and he cooked and cleaned, and made cakes and porridge and stew. All the time, he was just waiting for his big chance.

At last the knights came. First, the knights came from Germany and battled against them in the big contest. Finally there was only one knight left. That is when the kitchen boy took his apron and hung it on the hook. He went out into the field where he had hidden his things. He took off his hat and put on armor — black armor — and got on the silver horse. He put on the silver sword, and the silver sling and arrows, and the silver lance. And he went out

with the silver lance and challenged the German knight. The princess had never seen such a beautiful, beautiful knight. He easily won the contest. He bowed before the princess and gave her one of his silver arrows. And then he disappeared. The princess was very upset!

The next day, all the knights from England, Wales, and Scotland came. And they fought all the people until there was just one left. It was getting dark and the kitchen boy hung his apron on the hook. He went down past the field to another tree, took off his hat, and put on his helmet. He was all dressed up in copper metal, with his copper horse and his copper sword, his copper arrows — copper everything. And he rode out and won all the contests. He bowed to the princess and gave her a copper arrow. And then he disappeared!

The next day all the knights from Ireland came — including the 12 brothers. When dusk was falling, the kitchen boy took his apron, hung it up, went behind a tree and put on beautiful, beautiful red armor. He took his red horse and red arrow, and he rode out. He won against the first knight, he won against the second, the third, the fourth, the fifth, the sixth...he got to the eleventh and he won again, but it was harder. The twelfth knight was his oldest brother, but he didn't know it. He went out onto the battlefield and he let down his hair and they stopped. The oldest brother knew and he stopped. And at the moment he stopped, he tripped, and the boy won — the golden boy won! The 13th son of the King of Ireland won the contest. He took the arrow and gave it to the princess. She recognized the hair as the same hair that she had made into a ring. And his brothers on the ground recognized him, and they told the whole story to the princess. And with that, the 13th son of the King of Ireland took out the red helmet, he took the copper helmet,

he took the black and silver helmets, and then he took out the quivers of arrows, and he said "I am the long lost thirteenth son of the King of Ireland. I love you and will marry you. "

He gave one of his kingdoms to some of his brothers, another kingdom to some more of his brothers, and another kingdom to some more of his brothers. He went back to Ireland where his father was dying. His mother came down from the tower and kissed him and held him. And the boy became the King of Ireland.

Lazy Kate

March is usually a month that people tell Irish stories, and so I'm going to tell you an Irish story. Well now, this is a story, and it's about a young lady. Now you might find some of this story kind of familiar, all right. But I'm going to tell you the story the true Irish style (RM adopts Irish accent).

Now once upon a time, there was a lovely lass. She was very pretty and she knew it. She'd look in the mirror, she'd wink at herself. She loved to dance. She'd go to the dances every Friday and she'd lift up her petticoats and she'd show the men her ankles. And all the men thought she was good-looking, too. And her name was Kate. And they liked her not just because she had a sparkle in her eyes but because she had a sense of humor. She could tell the funniest jokes, make people roll on the floor, laughing so hard. People would love her. And, don't you know, she had a wonderful time at these dances, and she had a wonderful time going to parties, and a wonderful time going out and just hanging out with her friends.

And she hated to do any work. She'd sit in the house, and when her mother and father would say, "Kate, get up and milk the cows," she'd go, "Ohh, I don't know, I'm so tired. My feet are hurting because I danced so much. I don't think I can do it." And they rolled their eyes. And pretty soon she'd go out and she'd milk the cows. And they'd say, "Kate, would you please help around the house?" And she'd say, "I don't know. My back is hurting so much I can't do it. Ohh." The thing that Kate hated to do most in the world, absolutely hated to do, what do you think it was?

Student: Housework.

Researcher: Well, she liked housework, but this was a very particular kind of work.

Student: Laundry.

Researcher: The laundry. Well, that wasn't so bad because at least she got to go outside.

Student: Milking the cow.

Student: Dishes.

Researcher: Milking the cow, the dishes? Well, I tell you, that was a bad one, but it wasn't as bad as...

Student: Cooking.

Researcher: Cooking? No actually, you know something, that was the one thing that she did like to do, besides dancing, because she liked to eat. So getting to the eating part was OK.

Student: Laundry.

Researcher: Laundry? No. It was spinning. Spinning, now some day I will bring in my spinning wheel. I wanted to bring it in this week but it's being repaired, so I'll have to bring it in next week and I'll show you. Now a spinning wheel has a big wheel, and a pedal for your foot, and you have your bag of wool, and you have your bobbin going around, and the bobbin draws that on, and you make your thread, and Kate hated to spin, because it was

boring to her. You'd watch the wheel going around, and you'd have to keep your foot going all day long, and then it was no good for dancing at night. So Kate absolutely hated to do spinning. She talked people into it. She'd beg you to do it. She'd give you money just to do her spinning.

Student: Cool.

All right, well, she wasn't very rich so it really didn't work out. She hated every minute of sitting by that spinning wheel. She'd make a face like this and her mother said, "Your face is gonna freeze like that." But Kate did like cooking, and her famous famous cooking was a thing called "honey cake." Ummm. She'd bake these honey cakes and she'd bring them to the dances and people would die for a taste of these cakes. And the cakes would be gone like that.

Well don't you know, one day at the dance, the rich man comes down. And the rich man's name was Squire. Now Squire was much much older than most of the men that came to the dances. And he'd never been married. And he owned the biggest farm in the whole county. His farm stretched for miles. Oh, Squire, the rich man, Squire. And he always came dressed up in a tie, which all the men thought was really funny and the young men laughed at him. But he was standing there in the doorway and he'd watch the dancers, and then he'd go home. And then he'd come back and he'd stand there in the doorway and he'd watch the dancers and he'd go home. And he was kind of shy, right, and that's why he had never gotten married. He was too shy to talk to women.

But then one day he saw Kate, and Kate was dancing and laughing and parading around and having a grand old time and serving her cake and she came around and don't you know, she saw Squire and there's one last piece of cake and he takes it, eats it, and as he's eating it he's looking at her bright eye and her lovely smile and her apple round cheeks and her lovely round little body and her lovely ankles and her lovely cake and the cake is tasting so good and, you guessed it, Squire fell immediately and suddenly in love, and he'd never been in love before. And the Squire got all red in the face, and got red in the neck, and he'd come back every time there was a dance and he'd stare at Kate, and every time he stares at Kate he gets all red.

Now, I told you that Squire was a lot older, right? And he was kind of old-fashioned. He had old-fashioned ideas about what a wife should be doing. And what do you guess were some of his ideas about what a wife should be doing, about what a wife might have to do every day?

Student: Spin?

Researcher: Spin! And what else do you think he might be thinking?

Student: The one thing that she likes doing, cooking.

Researcher: Oh yes, absolutely, cooking.

Student: Grocery shopping.

Researcher: Absolutely, grocery shopping. And in those days, they had market day once a week, so that would be the way we would talk about it in this story, you're absolutely right.

Student: Everything.

Researcher: Everything! You're absolutely right. Squire thought that a good wife should clean the house, cook, do the laundry, go to the market, and most of all, he thought she should spin the wool. And Squire had the most magnificent herd, well I don't know if it's called a herd, of sheep.

Student: Flock.

Researcher: Flock of sheep, thank you very much. He had the best sheep, he was so proud of his sheep. He was so proud of the wool that came from his sheep that he wanted his wife to make the best thread that had ever been spun in the whole county.

So the Squire one day, he got up the courage, and he goes up to Kate, and he takes off his hat and he bows and he says, gets all red, "Miss Kate, want to dance with me?" And she said yes. And do you know why she said yes?

Student: She liked him.

Student: Because he was rich.

Researcher: She liked him, and not because he was rich. She just liked him, because he was different from all the other men, he was a little more serious. And there was something about the look of him, he was a little lonely, don't you know, and she just liked him real good, and she'd been hoping he'd ask her to dance for two whole years and finally he gets up the courage.

They're swirling around and then the band starts a waltz. And they're waltzing around the room, and they're waltzing and there's Kate in his hands

and Kate looks up at the Squire and the Squire looks out at Kate, and he does something he'd never done in his life, he says,

Student: He kissed her.

Researcher: No he didn't kiss her. What came out of his mouth was, "Will you marry me?" And she stops dead on the dance floor, and she says, "Yes." And he says, gets a hold of himself, "Miss Kate, any wife of mine has the finest house and the finest farm in all of this county of Ireland and you're going to be quite a landowner if you marry me. And I want our children to grow up in a clean house. Can you clean house?"

"Oh, yes."

"Miss Kate, I know you're a good cook and I love your honey cakes more than anything else in the world. Can you cook every day, do you think you can do that?"

"Oh, yes."

"But most importantly, Miss Kate, I'm very proud of the sheep. The wool gets a fine price, but I think the thread my wife would spin would get even a higher price at market, so can you spin my wool into the finest thread?"

And she said, "Yes." And so...

Student: Not thinking.

Student: Stupid.

Student: Now, was she being stupid, I don't know. Was she being a risk taker, I don't know. Or maybe in between, I don't know about that either.

Student: Stupid risk.

Researcher: Well, I'll tell you what she was doing, she was thinking with her heart, that's for sure. And it was pretty big right then, and going pretty fast. Well, they get married,

"I do."

"I do."

And they have a lovely time and he brings her home and he sits her down and he says, "Oh now you're me wife Miss Kate, I should call you Mrs. Kate. So Mrs. Kate, I'm going off to the barn and I'm bringing you in the new wool that's just been shorn from the sheep." He comes in with this huge bag, and he says, "There you go, when you're done with the housework, I'd like you to make the finest thread so I can be real proud of me new wife."

Well, now Kate is sitting there and she's nervous because she's a new bride and she doesn't know what to do. So, she thinks about it. Oh, she's got a great idea. Instead of spinning the wool, she goes into the kitchen, it's a lovely new kitchen, and she bakes a honey cake. And when her new husband comes in, she goes, "Oh, darling, I made something for you." And he smells it and sits down and eats it and he thinks she's just the most wonderful thing, puts her on his knee and they have a great time. And then, a whole week goes by and she doesn't spin any of the wool.

Well it's Friday and he says, "Have you made any of the wool yet into thread?" "Oh darling, it's Friday night, we've got to go dancing." She brings him out to go dancing. Squire is having the time of his life. Squire is so in love with his wife, he's so proud her. Her cooking, her dancing, her laughing is making his life a joy. It takes a whole month before he realizes that she hasn't made any of that wool into thread.

And he says to her, "Look, me love. I love you dearly, but the big market, the spring market, is coming up fast. And I would think that on Easter morning, we're going to get dressed up in our finest clothes, and we are going to the market after church, and we're going to sell this thread that you can make." And she says, "Yes." And she sits there all day in the rocking chair and she's worrying. For the first time, she's got a frown on her face. And then, for the first time in her life, she starts to cry. She doesn't know what to do. She's got a fine life but she's afraid that the new husband's going to get very upset at her and she can't tell him the truth because she lied in the first place and that was a really stupid thing to do. She doesn't know why she did it but she did, and now she doesn't know what to do. And all of a sudden in the middle of this crying, up, don't you know, from the floorboards, this little tiny hole from the floorboards, up comes this little tiny man, about that big.

Student: Is that Rumplestiltskin?

Student: That green guy.

Researcher: The green guy? The leprechaun you think? I am not telling you. I'm not telling you. And he says, "Whoah, Kate, what you crying for?" She tells him the whole trouble, and he says, "Ah, no problem, I tell you what, I'll

spin it for you." Just like that. So he sits down and he starts to spin that wool into the most beautiful thread and he says, "I'll tell you what, for payment, I want your firstborn child." Well, she doesn't think she's going to have a baby, and she thinks she can get out of it, so she says, "Yes." And off she goes. And the husband is so proud of his wife and the thread. He looks at the thread, and he says, "Darling, I'm not going to bring this to the Easter Market. Darling, this is too nice a thread. Darling, I'd like you to weave this thread for me into cloth. And we'll keep it for ourselves as our first wedding cloth."

Uh oh, she's in real big trouble now, because she didn't like to spin, she doesn't even know how to weave. And then she doesn't want him to know that she doesn't know how to do this, and so she pretends that she can, and don't you know the same thing happens. She puts it off and she puts it off and she bakes him cakes and twinkling at him and sure enough, in the middle of all this, they find out they're going to have a baby.

Student: Uh oh.

Researcher: And in the middle of all this, he says, "I have an idea, darling. It's summertime, and I would like you to finish weaving that cloth so that at the harvest dinner, I can use it as a tablecloth and show it off." Well, now she doesn't know what to do. She starts to cry again. Sure enough, the same thing happens. The little man comes up from the hole in the floor. "Hey there, all right young lady," and he sits down at the loom and he works it in a second, and he weaves that cloth, and in four minutes, it's the most beautiful cloth in the world, and she says, "Thank you!" And he says, "I'm coming back and I want that child that's in your stomach." And so he disappears.

She doesn't want to tell her husband that she's all upset and she gets very pale and very sickly and he thinks it's because she's pregnant. It isn't. It's because she's worried. And he looks at the cloth and says, "Darling, I have a much better idea. This is too nice a cloth just to have as a tablecloth to get dirty. I want you to make me a suit of clothes out of this brilliant cloth you've made."

Now she didn't like spinning, she hardly knew how to weave, she doesn't know how to sew at all, but she doesn't want to tell. She sits down the next day, starts to cry, thinking. The little man pops up and says, "I can do this for you." And he takes out that cloth and he whips together three fine suits of clothes, three fine shirts to go with those suits, three fine pairs of underwear to go with those suits, three fine pairs of socks to go with those underwears to go with those suits to go with those shirts, and he's done, and he says, "I'm coming back for the baby." Now by this time she's getting big, right? OK.

And it's just about Halloween. Now you know about Halloween, right? Well, let me tell you what they say in Ireland about Halloween. On Halloween Eve, at 12 o'clock midnight, that's when fairy folk have their dance. Now I'm not talking about little tiny fairies who come with the wings and throw glitter all over you, all right? I'm talking about fairy folk that play...and where they have their dances is right at the middle of a crossroads. Any time you see a crossroads, where the roads meet like this, at all four crosses, an intersection you would call it now, that's where the fairy folks and the ghouls and the goblins and the bogeyman, they all have their dances at the crossroads. Nobody on Halloween when it's dark at 12 o'clock midnight should go across these crossroads. Should you walk across the crossroads

through the fairy folk, and they're invisible now, something very bad will happen to you. A curse will be put upon you. So nobody does that.

Now Squire has on his new suit of clothes, his new shirt, his new underwear, his new socks. And he's got two other sets of clothes. And he gives them to his brothers. And they put on the suit with the shirt and the underwear and the socks and they're feeling so handsome. And it's Halloween and she's real pregnant about this time, just about to give birth, and she can feel the baby kicking inside of her stomach and she's getting all excited and she realizes she won't give this baby up to this little man.

Halloween comes and she's sitting in the rocking chair and she's so big she can hardly move. And he says, "Darling I don't really want to leave but it's Halloween, and we're having a party right in the next town over, I'm going with me brothers, you can't come because we can't bring you on a horse, it's not good for the baby. But don't you worry, we'll leave the womenfolk here to take care of you, and I'll be back really quick."

She says, "Oh, darling, don't come back past 11 o'clock, certainly don't stay out until 12 o'clock, and whatever you do, if you stay out until 12 o'clock, and you forget about the time, don't you go riding your horse across the crossroads, take the long way around. Go through the swamp." He hates to go through the swamp, he gets lost really easy, so he promises to be back early. And he and his brothers take off. And as soon as his brothers are out the door and he's out the door, off to the party in the next town over, don't you know, the little man comes up through the floor. "Where's the baby, I'm taking the baby."

Student: Uh oh.

Student: How can the little man take the baby?

Student: He's magic.

Student: The baby can walk.

Student: Then he will step on the little man.

Researcher: Maybe. She cries and she cries and she cries and he feels bad for her because she's pregnant. And he says, "All right, I'll tell you what. I'll have pity on you. I won't take the baby. If you can guess my name by tomorrow."

Student: That's simple.

Researcher: What is it?

Student: Rumplestiltskin (chorus).

Researcher: Well, you have to remember, this is Ireland. Rumplestiltskin is from Germany.

Student: Aw shucks.

Researcher: So, she sits there all night long and she waits and her husband doesn't come home until way past 12 o'clock midnight. When he comes home he's all pale. And he's shaken and he says, "Darling, I did something really, really stupid."

Student: He went through the crossroads.

Researcher: He said, "It was really late at night, I was worried about you, I knew you could have the baby any minute, I didn't want to go around the swamp late because I knew I would get lost, and it was foggy and a terrible night. I stayed much too late at the party, and I apologize completely. I'll never do it again. So me and me brothers, we went through the crossroads. And we saw them. We saw the weefolk having a party and we saw in the middle, you won't believe this, I'll never believe this 'til my dying day. There was a little man, he was all green and purple, he had a huge hook nose, and he was dancing and singing and screeching, 'Tomorrow I get the baby, they'll never guess my name. Because my name is Knitty Knotty and you know just the same.'"

And she looks at him and says, "Oh darling, I forgive you." And he goes to bed. He wakes up the next morning, it's All Souls Day, so he gets all ready for church. He puts on his beautiful suit and his beautiful underwear and shirt and socks and so do the brothers.

She gets up and says, "I think I'll wait, darling. You go with your brothers to church. I'm feeling a little big." So he kisses her and says, "I won't be long." He goes off. She's waiting, she's waiting. Sure enough, around 10:30 in the morning, up from that little knot hole in the floor, pops this little man, he gets bigger, he's all green and all purple, he's got a big old bend on his nose, and he goes, "All right then, guess my name!" And she says, "All right, then, I will. Let me think about it. Hmmm. Can I get three guesses?"

"Sure, just get on with it."

"Hmmm, let me see. Is it Roger?"

"No, it's not Roger."

"Hmmm. Let me see, got to think about this right quite. Ummm, is it Lester?"

"No, it's not Lester."

"Hmmm, let me think now. Oh, it's coming to me."

"It wouldn't be now. Well it couldn't be. But hey, just one more guess."

"Well it might be, could it possibly be..."

"Get on with it, lady."

"--Knitty Knotty?"

"UH." He turns purple, he turns red, steam comes out of his ears. He starts to explode. Little bits of him fly all over the place. And when they come back together, he says, "You knew?" And he disappears into the middle of the knot hole.

And at the same time, her husband's coming home from church with her three brothers, and you hear this horrible scream: "Oh my God!" and some terrible words which I won't repeat. And she looks out the window and there's her husband and his two brothers and they're stark raving naked!

(Laughter)

There they are, with absolutely no clothes on!

(Laughter)

The little man had made all that thread that he had spun and woven and made into cloth disappear completely because he was so mad. And they come running into the house and she says, "Put something on! What are you doing?" And he goes into the bedroom and he puts on this big quilt and he runs out and says, "I don't know."

And she says, "I know exactly what happened. You went through the fairy folks dance last night, and they put a spell on the spinning wheel and the loom and the needle and the thread and this house will never be able to make any clothes or spin any thread or weave any cloth again, I just know it."

And he says, "You're right, darling. I don't think you should spin another piece of thread as long as you live. Promise me."

She says, "I promise." And they lived happily ever after.

Along with a spinning wheel comes a thing that you wind the yarn on to. And from that day to this that piece of equipment it's called the Knitty Knotty. And on the spinning wheel, or next to the spinning wheel, is a thing that hold thread, and that is called a Lazy Kate.

Student: A Lazy Kate?

Student: That's why it's lazy?

Researcher: That's right. It just sits there and holds the thread for you. I will show it to you, I will bring them all in when the spinning wheel gets fixed and you can see it. They named it after her.

Maui and His sister

This is a story about a great Hawaiian hero whose name was Maui. Originally, there wasn't anybody else in Hawaii except for Maui and his sister. And nobody knows where they came from exactly, except that Maui and his sister dropped from the sky one day. And they didn't live on the islands of Hawaii, because the islands of Hawaii hadn't been created yet. There was just Maui and his sister who had dropped from the sky. And as they were floating, Maui's sister, who possessed magic, was able to see seaweed floating many miles away. And she sang to the seaweed. And as she sang to the seaweed, the seaweed came towards her. And she braided that seaweed, and she wove that seaweed into a beautiful rug. And as she wove it into a rug, it became thicker and trees began to grow. And Maui, with his great strength, just put them together. Then his sister took her hair, her beautiful, black shiny hair, and wove the strands together, making the strongest rope the world has ever seen. Maui took the rope, laid the trees down, and made himself a huge raft.

If Maui wanted anything, all he would have to do was ask his sister to sing. She could sing up the wind, and the wind would push the raft wherever he wanted it to go. And with another couple of pieces of her hair, he wove a fishing line. And from one of his teeth that he pulled from his own head, he made a fish hook. And with a piece of a shark, he made himself a gorgeous knife. So Maui and his sister lived on the rug of the seaweed, floating on top of the great water, and fishing from the great raft. Maui would put down his fish hook and pull up a great, huge whale using only his own two arms. And they would live and eat the whale, and create beautiful, useful things from the whalebones.

One day Maui's sister was sitting, looking very lonely and sad. Nothing Maui could do would cheer her up, so he got sad too. He asked her to sing the wind, and she sang the wind and the raft went out. While Maui fished he thought, "I should fish up something beautiful for my sister. A beautiful fish — something unique. Let me think hard. I know what I need. I need some special bait for a present for my sister."

Maui looked down and saw his thumb. He said, "This is good bait. This is special — the thumb of a great hero." So he cut off his thumb and put it on the fish hook. He put the fish hook down into the water and waited thinking, "I am going to get a grand present for my sister." He sat there on the raft until all of a sudden, he got a huge tug. Now, remember, being a great hero, Maui had been pulling up whales with just his two hands — that had been easy for him. Now something was tugging that was taking all of his strength. He pulled and he pulled! For the first time in his life Maui was sweating, his face got red, and his muscles got sore. This was an unusual experience for the great hero. It took half a day to pull this thing up, using all his might. Finally he brought it up and discovered that at the end of the fish hook was an island! He looked at the island in disgust and said, "What...?? An island?? What good is that?? A piece of dirt and rock! My sister is not going to like this!" So he took his thumb and stuck it back on his finger saying, "Useless thing! What am I going to use now? I need something great to make my sister happy!"

Then Maui looked at his toes. He took off his sandals, and he popped off his big toe. He put the big toe on the hook and put it down into the water. He thought, "This is going to be good." Suddenly he got another tug — harder

than the last one. This time it took him four days to pull it out!! He pulled, and he pulled, and he pulled — all the time thinking that if it was this big and this strong, it was going to be the most perfect gift for his sister. He pulled and he pulled and he pulled and — poof — up came another island! This one was a little bit bigger, but the same shape as the last.

"What good is an island full of rocks and trees and grass? No good at all, not very beautiful." At least, he didn't think so. So he put his toe back on, and tried to think again. "Something has got to be good bait." This time he took off his ear. He pulled it right off his head, put it on the hook and pulled up a little island! He kept trying different parts of his body as bait — his other ear, his little toe — and pulled up islands and more islands! Maui had pulled up an archipelago of islands that became Hawaii.

Moss-Covered Rock

Once upon a time in Africa there was a spider. This was not just an ordinary spider — the kind you see up in a cobweb. This was a very large spider — and a magic spider. His name was Anunci , and he always got into trouble. One day, Anunci the spider was walking through the forest and he saw a rock. He looked at this unusual thing and he said, "My, what a very strange moss-covered rock." As soon as he said the words "moss-covered rock" — BOOM! — he was knocked out cold. He woke up two hours later with the worst headache in his life. "What was I doing? I can't remember."

Anunci again looked at the strange rock in front of him. "Wow! What a very strange moss-covered rock." — POW! — he was knocked out again for two hours, and he woke up with another headache. "Oh my gosh, what a strange moss-covered rock." — and BOOM! — out again. Two hours later he woke up, and finally he realized he had come up with the greatest weapon of all time. So Anunci went back to the forest and sat in a tree. He waited for an elephant to come by. Anunci loved bananas. And not wanting to work, Anunci decided he was going to get the elephant's bananas.

"Elephant, elephant, come with me quick!" he shouted.

"What's the matter Anunci?" asked the elephant.

"Come on, come on!" shouted Anunci, and he led the elephant through the forest.

"Look! Look!" shouted Anunci.

Elephant said, "What a strange moss-covered rock." — and BOOM! —the elephant went down. Anunci grabbed his bananas and ran away back to the tree.

Anunci waited some more until he saw a lion. The lion had a steak in his mouth. Now, Anunci loved barbecue and he really wanted that steak.

"Lion! Lion! Come with me. I have something to show you that is really amazing!" shouted Anunci.

Through the forest they went, and the lion said, "My, what a strange looking moss-covered rock." — and BOOM! — he went down for the count. Anunci stole the steak and had a barbecue.

Anunci went back to the tree. This time he saw a snake with a big basket of yams.

Anunci said, "Snake, snake, come with me."

The snake went and..."What a strange looking moss-covered rock." — BOOM! — the snake was out and the spider had the yams.

By this time, all the animals in the village figured something was up, but they didn't know what to do. Anunci was up in the tree. Now, there is one animal — the tortoise — who is always minding his own business. The other animals didn't think that he had one smart idea in his brain. The tortoise had a long time to watch what was going on. Because he took a long time thinking about things, he figured out what to do. The tortoise got himself a

huge basket of sweet cakes, because there is nothing that Anunci loved better in the world than little sweet cakes. Anunci liked to eat them, sleep in them, roll in them, wear them, and dance in them — he so loved sweet, sticky honey cakes! Tortoise walked by with a basket of sweet, sticky honey cakes on his back.

Anunci said, "Tortoise, I have something to show you."

Tortoise said, "OK, let's go," and they went slowly to the rock.

Anunci said, "See that?"

Tortoise said, "What?"

"Look over there, tortoise."

"Oh, that is interesting. I never saw anything like that before."

"But, don't you see it?"

"Don't I see what?"

"That! What are *you* looking at?" asked Anunci.

"Well, don't *you* see it?" asked the tortoise.

"Of course I see it," answered Anunci.

"Are you stupid, Anunci?"

"No, I am not stupid!"

"Well, what is it?" asked tortoise.

"It is a moss-covered rock." — BOOM!

The tortoise picked Anunci up and brought him back to the village. The other animals put him in the biggest prison they could find. And elephant, lion, and snake wouldn't let Anunci out until he apologized and paid for everything he stole.

MIZILKA

This comes from Syria and Turkey. A lllooonng time ago, in the country of Syria, in a castle far far to the east of the great city, there was a great magician who was also a King.

He had three daughters, all of whom were lovely and gorgeous and he had no sons and this was very upsetting to him. He used to sit there and think, "How can my magic make sons? I don't know." And nothing he could think of to do could make a son.

Well, don't you know, one day he gets a letter. King says, "Every person who is a great landholder must send one of his sons to me and my army. We're building up the army and you must send a son."

Now the magician did not want to admit that he had no sons and he didn't know what to do if he didn't send a son to fill a place in the army of the great King, the King would take away his castles and his lands and his jewels and throw them all in the dungeon and take his daughters to prison. He couldn't invent a son, that was impossible, he didn't know how to do it.

And he sat there and worried and became paler and paler, until his oldest daughter said, "I know what I'll do. (Clap.) I'll dress up like a boy, I'll put on the armor and I'll get out the swords and I'll get on the horse. I can do it."

Father says to her, "You know, I know you well, daughter, and there are many things that you can do, but you are smart in your brain, you love to read and you love to write. I don't think you'd make a good soldier.

And she said,"Father, I'll do anything to save your honor and to save our kingdom."

So she put her hair up with pins and she stuck it under a helmet, sword, got on the horse, , now her father is a great magician, remember I said, Magician .- He can't invent a boy I don't know why in this story he can't but he's really worried, OK?

She's going toward the forest. Now he wants to test her to see if she can really be a soldier. So he turns this enormous dragon right in front of her horse. Horse goes WAHH, she goes AHH and she hits the ground and she runs back to her father's house and she goes, "Oh oh oh (blubbering)." So she couldn't be a soldier.

So the second daughter comes to her father and says, "Father, I have this great idea. I will help us. I will put my hair up with pins. I will put a soldier's hat on. I will will put a soldier's armor on, I will go out and become a son for a year and a day. I will serve the King."

And the father says to his daughter, "I know you very well and you are a wonder ful daughter. You can sing like a bird, you can dance the most beautiful dances, you can weave the most beautiful cloth, you love to draw and paint and I love you for that and that is your talent. I don't thinK you're a soldier."

She said, "For this, I will become a soldier. I will change who I am, I will become a soldier." So, she put her hair up in pins, the hat on, the thing on, got on the horse.

Her father, being a magician, wanted to test out to see if she could. And she got her sword and she's riding and she looks and sees this huge forest. And she comes to the forest and, don't you know, the same thing happened. This huge, (noises), monster rears up, looks like Grendel, and instead of picking up her sword and lopping off this monster's head, she goes, "AAHH!" and she goes running back as fast as she can. "Oh my god, he's getting me! What's he doing?"

And he goes to his daughter, "You are not a soldier."

Now his third daughter comes, she's young. She's barely 14.5 years old. She's hardly out of the schoolroom, and she says "Father, I've been thinking very seriously about this and I'm going to go and pretend I'm a boy. I'm going to cut off my hair, and I'm going to learn to fight."

He says" Daughter, I know you well, you are much too young. You know nothing of the world."

She says, "You wait." For six whole months, Mizilka trains. She lifts weights, she learns swordwork, she learns knife work, she learns the bow and arrow, she learns how to stay on a horse, she cuts her hair, which is unheard of in Syria. A woman never cuts her hair. Not supposed to.

And her father is outraged and says, "Please don't cut your hair. This is a very bad thing."

And she walks around in boys' clothes for six whole months. By the time her fifteenth birthday comes around, she sneaks out in the middle of the night.

She puts on full armor, a beautiful horse and sword and bow and arrow over her knee. Her father finds out. Her father does the same thing.

She comes to the edge of the forest. She sees something moving in the forest, all of a sudden this huge monster rears up, "AARRH."

And she says, "Hoa, monster!" and she goes, "Zap!" And the monster starts to run, but the monster is really her father, and he doesn't want to die. And he disappears.

And in this way, her father found out that she could indeed be a soldier, but he was still worried, could she fool the King? The King was a very wise man. He might tell that this was a girl in armor.

Mizilka came to the palace and says, "How do you do, Great King?" keeping her voice real low.

Student: How could she say it to the King? Because her voice would sound like a girl.

Researcher: She's keeping her voice very low. And she says, "Oh Great King, I am very glad I am my father's son. I am here to serve in your army for a year and a day. And my father has taught me well and you will find out that we are good subjects."

And the king looks at her. And then the king starts to watch the army. Every morning, all the soldiers come before the King and they bow and all the soldiers begin to sword play so that the King can watch to see how good his army is becoming, and he keeps them rolling through their paces and more and more he watches this young soldier who's very young, hasn't even got a

beard yet, this young soldier. No mustache. As a matter of fact, his voice keeps cracking. But this young soldier captures the King's eyes. And the King watches the soldiers and the King gets this idea. Maybe the soldier isn't a real soldier. And he tells it to the Great Minister.

And the Great Minister says, "Oh Great King, I know for a fact that that is not a soldier. That is a woman. And we are going to catch her. We have a great idea. We're going to give her a great test. We're going to spread dried peas and lentils all over the ground and when Mizilka comes in with the rest of the army, you watch. Men, we all know, walk really really hard. Now they'll crush those peas. Women walk very lightly. You watch, she won't crush any of those peas."

So they walked in, the soldiers come back from a hard day's soldiering, and the floor is covered with peas. And Mizilka looks down at her feet and she knows what's going on. She's her father's daughter. So, she stomps through the peas, squishing them all, sits down to eat dinner and the King says to his Minister, "Must be a boy, right?"

"Now I'm not sure, I think she must be a girl. I'll tell you what, let's do a test. We'll have a big market. On one side of the marketplace, we'll put guns and swords and fighting equipment and on the other side, we'll put cloth and jewelry and makeup. If she's a girl, she'll look at the cloth first, before she'll look at the guns and swords, because we all know girls like pretty things and boys don't."

Mizilka walks in and she looks around and she says, "that sword would be a perfect gift for my father." And she buys it and she sends it off to her father.

"I know, one more test. We'll have a big banquet, and over here we will have sour things to eat, and meat. And over here will be cake and ice cream and chocolate. We all know that women like sweet things and men like sweet meat. That's what makes them a man."

So they come into the banquet and they sit down and Mizilka, she grabs a turkey leg and pork rind and she's eating and she doesn't touch the dessert. Now the Minister thinks she must be a young boy who just doesn't have a beard yet. He's just kind of slow in growing up.

But the King keeps looking at Mizilka and the King becomes best friends with Mizilka and about 8 months go by and they are going everywhere. They talk, they play chess, they go out riding. Mizilka is always the soldier that's his bodyguard. They practice bow and arrow. Boom boom boom. She always hits the mark in the target. They're having a great time.

Suddenly, he's become such good friends with her that he gives her a horse. A year and a day goes by and he says, "You know, if you have any sisters at home just like you, I am sure I would love to meet her because I would marry her in a minute because I love you like a brother and I could see how if you were a woman I could love you as a wife."

She looks at him and says, " That's a very interesting thing."

And he says, "I'm going to miss you very much. I really will. It will be a very sad day and tomorrow you're leaving.

And she says, "That's right."

And he sees her off the next morning. She waves goodbye going back to her father. And she can't resist. She waves, she turns around, and she takes off her armor, and underneath is a beautiful dress. Underneath the armor is a beautiful 16 year old woman. She takes off her hat, and her hair has grown. And her hair comes cascading down. And she waves and winks at the King and rides off as fast as she can to her father's palace.

Student: Wow, that was surprising to the King!

Researcher: Yes, you can imagine what the King thought.

Student: Come back!

Researcher: You think she did?

Student: It's like getting stabbed in the back.

Student: It wasn't her father?

Researcher: She goes off to the castle and that's the end of the story.

MOLLY WHOOPIE

Once upon a time, a long long long time ago, way back in the country of Norway. There was a King and a Queen. They wanted kids so badly. One day, one day an old lady came to their palace with a big bag of powders, a big bag of medicines, and another big bag of secret potion. "I will give you the most amazing medicine to give you two children. But, if you take it, be careful."

"If you want to have children, you have to drink three drops of this a day for two whole months." The Queen promised she would. "You be careful and pay attention." The old woman disappeared.

The Queen started taking three drops a day. "I want children. I want a lot of children. I want children right away. Why do I have to wait three whole months?" So the Queen one day drank the whole vial.

Whack! Immediately, she becomes pregnant. And I mean pregnant. Hugely pregnant and two weeks later she gives birth. She gives birth first to the most beautiful baby girl you have ever seen. She has a full head of blonde curly hair. Then she gives birth again. This time she gives birth to an ugly, mis-shapen baby riding on a goat.

Now the Princess's name, with the golden hair, was named Goldilocks. The Princess riding on a goat, they named her Molly Whoopie. Because when she came out riding on a goat, the first thing she said was, "Whoopie!" and the goat was riding all around the delivery room. And when they stopped, they noticed that Molly Whoopie was a full grown little girl, must have been about four years old.

Molly Whoopie learned to talk like that, she learned to sing, she learned to read, to write, to count within her first year. Molly Whoopie could be see all over the palace riding on a goat. Suddenly, they noticed something else about Molly Whoopie. She was incredibly strong. She could pull up trees. So they had to make her behave, you know. And she could make some pretty bad destruction, and that goat got really fat. They were very worried about Molly Whoopie and they didn't know what to do about her. They didn't know what would become of her.

But meanwhile, while Molly Whoopie was riding around the palace, pulling up trees with her bare hands, Goldilocks was sitting there learning to be a Princess. In the traditional way of princesses, she had her hair curly, she had beautiful beautiful lipstick, she had gorgeous . She learned to read, she learned to write absolutely correctly, she learned to do all her math absolutely correctly. She learned her times tables, she learned her geography, she learned her social studies, she learned her science absolutely perfectly. She learned to embroider, she learned to sit for hours in very boring . . . She learned to wave at her subjects, she learned to smile and blow kisses.

And everybody said, "Oh Goldilocks will make a perfect Queen. But we have to find her a husband. We don't think Molly will be able to find a husband. We have doubts about Molly Whoopie ever doing anything except pulling up trees with her bare hands. But we definitely want to find Goldilocks a husband." Well, Goldilocks gets to be 18 years old and she's still sitting there doing everything perfectly.

All the Princes from all over the place want to marry her. And every time a great Prince comes and bows and asks Goldilocks, "Will you marry me?" she

says in her most proper voice, in most proper English, in her lovely diplomatic way, "No, because I want my sister to be married first."

Well, they looked at Molly Whoopie sitting on a goat next to her sister with the golden hair and nobody thought that they wanted to marry her because, just like the other story, they were all looking at Molly's outside and not her inside.

So Molly Whoopie looked at Goldilocks and noticed that she looked sad. It's hard to figure out what Goldilocks was thinking because she always tried to do everything so perfectly. But Molly knew her twin and knew something was wrong. And what was wrong with Goldilocks? She wanted to go out into the world and explore. No one would let her.

Molly turns to her sister and says, "We're going on an adventure!" And her sister said, "That would not be proper."

"Don't worry. We're 18, we can do whatever we want to!"

"I don't know."

"You don't have to know anything. Let's go."

Molly Whoopie takes Goldilocks, she whips her around with a big stick, puts her on the back of the goat, and off they go, before anybody can. The army is running after them and the goat is running faster and faster and faster. The goat goes over the ocean and lands, kaboom, in the middle of a boat. It was a pirate ship. And Molly Whoopie took out her sword and stick and knife and put it in her teeth and she got out on that boat and when whop whop whop

boob bab boom and she threw the pirates off the boat and took over the ship and they went off on an adventure.

Now they get to an island. They need water and food. They notice smoke coming out over there. It is in a terrible state. They notice destruction of the trees. The trees are all falling down, the ground is cracking, there's hardly anybody on the island, there's scrawny looking goats. Molly Whoopie feels bad for her goat. "Let's go find out what's happening on this island."

So they land, they get out. Molly Whoopie on her goat, looking around with her sister on her back. And they look around on the goat with her sister on her back. And they notice a big castle and they notice moans and groans coming from the bottom of the castle. And they ride up to the castle door. And Molly Whoopie goes boom with her sword. And the door crashes open. And there's this huge giant with really huge heads.

And he says, just like all giants say in stories, "Fee fi fo fum, I smell the blood of an English one. I'm gonna eat you up!"

And Molly Whoopie says, "I don't think so." And she gets out her sword and her stick and puts her knife between her teeth and she rides that goat right up to that giant. This huge giant with three heads. And she goes whack, and one head goes rolling. And she goes whack, one head goes clap. She goes yack boom, and one head flies apart. Then the goat knocks that thing down.

Meanwhile, they hear moans and groans from the basement. So they are looking around, and they find a dungeon, and in the dungeon are two princes. One of them is sooo handsome, he's sitting there pining away, not knowing what to do. The other one is pacing, punching the walls. He's dirty

and grimy and smelly sweaty and he's saying things that can't be repeated in mixed company and he's really angry and he's going like this and he can't believe he's been captured since he tried so hard not to be.

And it turns out these are two brothers who are princes who live in a country way far away. And Molly Whoopie, she takes both of those princes by the shoulders, picks them up, and puts them on the back of the goat, and off they go.

They get on the ship. Molly Whoopie turns to one of the princes and says, "Take a bath."

They take a bath, get all cleaned up, and they decide bring the princes back to their country, which is a long journey. And on the journey, the Prince and Goldilocks fall in love.

They get to their country, and the Prince bows before Goldilocks and says, "Will you marry me?"

And she says, in her most proper voice, "No, not until my sister does."

At that moment, the other Prince stands up and says, "Well, I don't have a problem with that because I've been trying to get up the courage to ask you, but I've been so embarrassed I couldn't do it. I guess this is a good time." He turned beet red. He looks at Molly and says, " You know, you are the most remarkable woman I've ever met. Would you marry me?"

She says, " Well, you're not so bad yourself. You can't kill giants quite as well as I can, but I can see where we could get along really well. I guess I will."

So Prince number one looks at Goldilocks and says, "Now will you marry me?"

And Goldilocks, in her real proper voice says, "Yes, I will." She really did love him. And they get off the boat, they get married, and they rule the kingdom in pomp and circumstance, forever after.

Student: What happened to Molly Whoopie?

Researcher: She gets married.

Student: What happens to them? Do they become the Queen . . .

Researcher: Yep, all four of them rule the kingdom.

Student: I thought they just sailed around the ocean.

Researcher: And they sail aorund the ocean for a while. And then maybe one of them went back to the country where they were born. There's two kingdoms here. You can end it any way you want to, it's fine with me. But that's the end of the story.

MOTHER HOLDE

A long, long time ago in a land that we now call Germany, there was a girl — a lovely young woman named Christina. She was beautiful and she was hard-working. She lived in a family with her mother and sister. Her mother's name was Big Mouth, her sister's name was Ladybug, and then there was Christina. You can imagine what it was like living with Big Mouth and Ladybug. Ladybug would say "Christina, paint my nails. Christina, wash my feet." Big Mouth would say "Christina, would you start that wash, milk the cows, get the water."

Christina worked all day and all night for years and years. Ladybug said "Christina, bring me my chocolate." Big Mouth got angry She sent Christina to the woods saying, "Don't come back until you get strawberries." She threw her out of the house without a coat while the wind was blowing and the snow was coming down. You can't find strawberries in the winter. There were no grocery stores back then. You would have to pick them. Christina started crying. She was shivering in the blowing wind. She knew she couldn't go back inside until she got the strawberries. She didn't know what to do and she cried. She looked and saw something in the middle of the yard that could shelter her from the wind — a huge brick wall. And next to the wall was the well. Every morning she had to go out and take a rock to break the ice in the well and then drop the bucket down the well and get the water. Now this evening it was so cold that Christina went and tried to get some shelter from the wind by curling up next to the wall and the well.

But, it was so cold and she was shivering so much that she dropped the crystal basked and it went tumbling out of her hands off the corner of the well, and down and down and down. But Christina didn't hear a thing. Normally you can hear when something falls down the well you hear the ice crack or a splash of water - but now there was nothing.

Christina knew she would be in trouble if she came home with out the basket, so, she did something that only happens in stories. You would never do this in real life. She jumped down the well after the basket! Down and down and down and as she fell she fell slowly. She was very warm. She was rocked back and forth. It was so comfortable and so warm in the well and so dark that she fell asleep!

When she woke up she rubbed her eyes. She looked around. She was in a strange country. There were rolling green farm lands, cattle in a pasture, and down in a little valley she could see a farm house with smoke coming out of the chimney. Christina rubbed her eyes and decided to go and see who was at home. She began to walk down the road.

As she walked down the road she passed an apple orchard full of summer apples ripe. As she walked past the orchard all of a sudden she heard a voice. "Shake me shake me. I haven't been picked in a really long time." Christina looked and saw an apple tree. So she stopped and climbed the tree and shook the tree. All the apples came falling down. Then she put the apples in piles. One for eating, one for cooking, one for cider, the rest for the pigs. And then and only then did she go on.

Soon she passed a herd of cows. "Mooo. Mmmilk me milk me I haven't been milked in a really long time" said a cow. So, Christina stopped and milked that cow dry. The she put her kerchief over the pail so the cream would rise and the flies wouldn't get in. And then and only then did she go on.

Well, she came to the back door and right by the door was a summer oven. And a voice called out from inside the oven. "Hey hot! Hot! Take me out! I'm done." Christina opened the oven and saw a loaf of bread. She took the peal and took the loaf out and put her apron over it so it could cool but the animals wouldn't eat it. And then and only then did she knock on the door.

KNOCK KNOCK! The door slowly opened. EEEEK. On the other side of the door was the most horrible looking old woman you ever saw; She had a nose down to her knees and one squinty eye and she looked angry. "What do you want girlie?" Christina started to cry. " Do you know where you are?" No Christina didn't. "You are in Mother Holde's Country! And I am Mother Holde and I don't like visitors. I don't remember inviting you girlie. Oh stop crying. Would you like a job? You can work for me for a year and a day and after that you will get a reward.

Oh yes, Christian would.

"Good, I could use some help around here. But you've got to follow directions. Every morning you have to get up and make the beds first thing shake those beds until the feathers fly. Can you do that?"

Oh yes she could. Because, they say that when Mother Holde shakes her beds and the feathers fly, somewhere on earth it snows.

"And then you have to sweep the hearth neat and clean." Because they say that when Mother Holde sweeps her floor some where on earth it snows.

"And then you have to take the laundry and wash it and squeeze all the water out."

Because they say that when Mother Holde does her washing some where on earth it rains. Well, Christina did all of this every morning she shook the feather beds and that year was the best year for skiing and snow ever. When she swept the hearth the winds blew perfectly and the sailors that year at sea all got home safely. When she did the laundry it rained in perfect measure. The crops that year were the best harvest ever.

And at the end of a year and a day Mother Holde called Christina over. "Well Girlie, you've done a very good job. Now it is time for your reward. Now follow directions, I want you to walk through the front door and as you do close your eyes, turn around clap your hands and you will see what you see."

So, Christina did just that and as she clapped her hands and opened her eyes three things happened at the same time. One thing that happened at the same time was she opened her eyes and saw she was standing in her mother's front yard, and the next thing that happened at the very same time was she heard the rooster crow "cookadoodledo, our golden girl is come back to you." And the third thing she noticed was that a shower of gold and jewels and diamonds covered her body and stuck there except for her eyes, mouth, ears, nose. All of a sudden Big Mouth came out of the door and screamed. She was so greedy she tried to pull the diamonds off. They were stuck. But when Christina tried. The came off in her hand. Simple. Well, Christina took the

treasure and bought a farm with an orchard, a herd of cattle, and a summer kitchen in the back yard. That year she had seventeen proposals of marriage but I won't tell you if she said yes to any of them or not.

But I think you will ask me what happened to Lazy Bones.

Student: What happened?

Well Lazy bones was jealous and she wanted gold and diamonds too.

"I want what she has how come I can't have it all too?"

So, Lazy Bones went to the well, she jumped down the well. And just like the first time she went down and down and fell asleep. She woke up and saw Mother Holde's country. But, when she walked by the tree. "Shake me shake me I haven't been shook in a really long time."

"As if."

"Moo. Milk me milk me."

"I don't think so."

"Hey! Hot hot hot."

"I won't get dirty eeck." She knocked on the door. KNOCK KNOCK KNOCK. "Hey old lady I want my reward."

"Oh you want your reward do you? Well you have to work for it."

Well the next morning when Lazy Bones woke up she turned over in bed and went back to sleep and somewhere on earth it didn't rain, it didn't snow,

and the wind didn't blow. This went on for two more days until people on earth started to complain. Then Mother Holde was really mad. She didn't like complaints. "Come here Girlie and get your reward." Turn around three times clap your hands and you will see what you see.

So, Lazy Bones she stepped through the door and did that and when she opened her eyes three things happened at the same time. First she saw she was in her mothers yard, and next the rooster crowed "Cockadoodle do our dirty girl is come back to you." and then a shower of gunky yucky gross viscous sticky smelly stuff covered her from head to toe. AHHHH! It took them five years to get it all off and she never got any proposals of marriage I can tell you. That's the end.

PRINCESS DIDO

I'm going to tell you a story about a woman named Princess Dido. Princess Dido lived in Greece, on the island of Crete. Well, now Princess Dido was gorgeous. Drop dead gorgeous. She was also, although people didn't give her credit for it, she was also very very smart. They used to look at her they didn't know that deep underneath was a brain that worked.

Princess Dido had two brothers, both of whom wanted the crown of Crete. Both of them wanted to be King. They went to war with each other. When Princess Dido's brothers went to war, they killed each other. So her Uncle came and tried to take over. Well, in the war The uncle comes charging into the city and begins to usurp the crown, take over the throne and declare himself King even though it was really Princess Dido who should have been King.

Well, Princess Dido knew that her life was in danger, so, very quickly, her messengers tell her that the army is approaching the city and surrounding it and her Uncle was about to take the throne. Princess Dido goes to all her ladies in waiting and all of her very best friends, and she says "Quick, everybody drop what you're doing, go, and start packing. And what I want you to do is pack my most beautiful dresses, the best clothes I have, my best jewelry, my makeup kit, and get into the boat."

Now everybody thought that this was wierd, because you'd think she'd be taking other things. For this escape, right? But no, she wanted her good

clothes, her good jewelry, and makeup. And they all thought she was very vain. But Princess Dido might have looked a little vain, but underneath, she had a very interesting plan.

They run down the docks, they get in her fastest ship, and they take off. And then Princess Dido realizes that she has no place to go. She thinks about this. She can't go back because her Uncle would kill her. She can't go to the islands next to Crete, because they would want to be in alliance with her Uncle. So she decides to set off across the Aegean Sea, to the very other side, to a city in a land called Carthage. And she sails across, all the way across the ocean.

And when they land in Carthage, she gets out on the dock and she looks around. "Ohh!" Princess Dido likes the city. Princess Dido is pleased with Carthage. "Not bad." Princess Dido says to herself, "You know, if I have to live any place else besides my home, I'd like to live here. This is a good city."

In Greece in the ancient days, women were slaves if they didn't have land or husbands. Now Princess Dido does not have a husband and Princess Dido does not have land any more because her Uncle has taken it. And she knows she can't tell anybody in Carthage that she doesn't have any land. They'll all know that she doesn't have a husband, but she can't tell anybody in Carthage that she's not the Princess any more. So she puts on her very best clothes, her diamonds and her jewels, and she walks into the city of Carthage as if she is paying them a visit. She doesn't tell anybody about herself. She walks through the city of Carthage and everybody says;

"There goes the Princess!"

"Oh my gosh, we've never seen anything so beautiful!"

"Oh my gooodness she must be really important!"

"Oh, wow, she must have a beautiful kingdom on her own!"

She walks right up to the palace. She knocks on the palace door. And when she gets to the palace, she makes a great curtsy to the King, and she says, "Oh great King, I've come for a state visit. I've come for a vacation. From the city of Crete, where I am Princess, and about to become Queen. And Great King, I've just decided that in my lovely vacation, you know, visiting my neighbors, that I should pay you a visit because you're so handsome."

And the King looked at her. And the King, who wasn't married either, got all red in the face, and thought she was so beautiful, and he decided right there and then that he wanted to marry that woman. He said; "My home, your home. Anything you want is yours. Please please please stay in the palace. We can't have you staying in the city," thinking that if she stays in the palace maybe she will begin to like him more. He starts to show off to her and give her parties, thinking the more he shows off, the more she'll like him.

Remember what I told you about Princess Dido though. She's got a lot upstairs. She's looking around Carthage and she's saying, "You know, what I really need is land. I need a kingdom of my own."

And one night she goes before the King and says, "You know, I like this place so much, that I've decided to stay, but it wouldn't look proper if I stayed in the palace because then people would talk. And a single woman can't stay with a single man. So I really need a piece of land, and I don't want you to

give me any land. I'd like to earn it. Because if you give me land, people will talk. And a single woman shouldn't take big presents like that from a single man, so, I was wondering if I could earn it. And since I don't have my bank account here, it's all in Crete, it takes a long time for the bankers to get back and forth, it's a long journey. I was thinking if you could give me a piece of land that I could cover with an ox skin. I could earn it by making a beautiful ox skin. A beautiful piece of leather and put it down."

Well the King thought she had lost her mind. This was the silliest woman he'd ever heard, but he liked her. The King said to himself, "She's trying to flirt with me because an ox skin is about the size of a small rug. And that means she wants to be very near me, because who could live on a small rug? She's giving me a hint that she wants to live in the palace."

So he said, "Sure, I'll give you a piece of land covered by ox skin."

She says, "But I want to make sure it's a special ox skin."

And he thinks, "This woman is a little bit wierd, but hey, humor her, right?"

So she gets her waiting women together, she gets her friends, and she says, "We're going to get an ox." They go down to the marketplace and they get the biggest ox they can find. They feed that ox. They fatten it up so it gets really huge. Then they slaughter the ox and take the skin and they tan it and hide it and they start to paint it. They paint it a lovely shade of purple, with all sorts of different signs.

And then Princess Dido sells some of her diamonds, and she says, "Dear King, I invite you to a huge party, so you can see me take my ox skin and own my

own piece of land here in Carthage." She sends out invitations. So everybody comes to this huge party. They all sit down, they start to eat, and there's jugglers and musicians and dancers and stilt walkers and all sorts of things happening, and as they're being entertained, Princess Dido stands up in the middle of the banquet hall and says, "Hello everybody, I have the ox skin here. I'm about to spread it out. But before I do, I want to prepare it in front of your eyes."

And Princess Dido holds the ox skin. Everybody thinks she's going nuts. But remember what I told you about Princess Dido. People make a lot of judgements about the way she looks. And they don't try to find out what's underneath it.

She folds the ox skin in half. She takes out a beautiful pair of scissors. And she slowly and simply makes two cuts in this ox skin. One at the top and one at the bottom. And then the king says, "So, put it down, come on, come on, let's get on with it."

She says, "Oh no no no no, I'm not ready yet. When supper is served." And they eat supper. Meanwhile, as all of her guests are eating, Princess Dido keeps cutting the ox skin, little tiny strips by little tiny strips. So, the people are eating, and Princess Dido is cutting. And the people start eating roast ox.

And then dessert comes, and Princess Dido is still cutting the ox skin and the King is getting impatient. The the after dinner mints come. And people are getting very impatient and the King is saying, "What's the matter with this woman? She's gone a little bit nuts." And she's still cutting the ox skin. People fall asleep at the table and Princess Dido is still cutting the ox skin and

the King says he's going to stay up. He stays up all night watching her cut the ox skin. He gets more and more and more impatient. As she cuts away, just as the sun is coming up the next morning, the party has gone on all night.

Just as the sun is coming up and the people in the marketplace are starting their day, mothers and fathers are waking up their children, the birds are starting to sing, Princess Dido makes the last couple of cuts in the ox skin, and all the while she's smiling at the King. And the King is looking at her, very impatient because he thinks, "As soon as she puts the ox skin down, she's mine."

And she makes one more cut, she smiles at the King, and then she and her waiting women, they take the ox skin, they open it up, and it is huge. It is so big! she puts the ox skin over the entire city of Carthage. Princess Dido becomes Queen of Carthage. And she kicks the King out and puts him on a boat out into the ocean towards Crete. And that is how Princess Dido is a Queen and how she got to be Queen of Carthage. The most beautiful and the smartest queen that we know of. And that's the end of the story.

SEDNA

Once upon a time, the Inuit say, when the world had just been made, it was the Great Creator who made everything you see and know. Great Creator made the huge forests that go on forever. Great Creator made tall mountains that reach for the sky . Great Creator made the snow and flat places where you can see forever. And Great Creator made the deep, dark ocean.

Now back then when Great Creator made the world, the people lived in a huge forest out behind the mountains. It wasn't like it is with the Inuit today — hardly anyone lived on the edge of the ocean. And the ocean was silent — there were no fish, there were no whales, there were no seals. There was nothing but the waves, and the winds, and the sun in the day and the moon at night.

Well, actually, there was one person — an old man, and he was very old. And his name in Inuit means *Old Man Who Lives Right By the Side of the Sea All Alone*. Actually, though, he didn't quite live all alone. He lived with his daughter. Her name was Sedna, and she was the most beautiful woman in the world. She had beautiful long, black, thick hair. Her hair was amazing! It went all the way down to the heel of her foot! That is how long, flowing and beautiful it was.

Every day — because they lived all alone — Sedna would go outside after the work was done and she would walk down by the ocean to comb her hair. She would walk down ...and she would comb it ... and re-braid it...and then she would pile it back on her head with a comb and stick. When she was done she

would walk back home and she would listen to the wind. And the sounds of the wind on the water singing.

Now the great god of the wind sometimes comes in the shape of a huge bird. And we know the wind — the great wind god — would fly down on his wings and look at Sedna and saw how beautiful she was. He fell in love with her.

The great wind god would see Sedna every morning as she came out to take her hair down...comb out her hair...re-braid it...and put it up again. And every day as she would walk down the side of the beach, the wind would watch and sing to her. Pretty soon the wind was lifting her hair up and combing out the ends for her — and soon the wind was starting to help her braid her hair — and pretty soon the wind fell in love with Sedna — with her beauty, patience, and hard work. That was when the wind god decided that he would marry her.

So the wind — that was part god, part man and part bird — dressed himself in his best clothes. He blew himself to her father's door and he pounded it open with one huge gust — BOOM! He stood there in the doorway in all of his glory — a huge man — a beast — a god — a bird! He bellowed "OLD MAN! I AM HERE TO MARRY YOUR DAUGHTER!" Now *Old Man Who Lived by the Side of the Sea Alone* started to shake. He got all pale and sweat started coming down his forehead. He had never seen anything like this before! A god — standing right there in his doorway! A god with wings! And all he could say, in awe and fear, was, "Yes, take her!" Sedna was standing right beside her father. She looked up at this huge God that was the wind — and she thought of the man that she loved way back in the forest, who was

visiting her from time to time and whom she was going to marry someday. Sedna looked at this god — part bird — part man — and she said..."No...No...NOOOOOO!"

The God of the wind had never, ever thought that a mere mortal woman would say no! He wasn't going to hear that word no. He didn't want the word no, but he did want that woman for his wife, so he decided to take her by force. He grew huge and filled the house — the entire lodge house — with his rage! And Sedna was so afraid that she ran out the back and she pulled her father with her. They ran down to the ocean shore to where her father kept a *kayak* — an *umiak* . She pushed it out and jumped into it, and then she pulled her father into it. She started to paddle out into the ocean to escape the wrath of the wind. But you know you can't escape the wind.

The wind blew itself into huge storms and followed her. The wind got bigger, and more and more angry, until he even forgot why he was so angry. He grew so huge that black clouds filled the entire sky, and he caused a wind storm the likes of which have never been seen since. He pushed the waves of the water up into a wall, and Sedna did everything she could to keep that *kayak* from falling over. Now the wind was so angry that he pushed the wall of water with the boat up into the sky, and then the water fell down again. The boat was in the sky — and the boat turned over — but Senda held onto the boat as it fell. Her father was so frightened of the god of the wind that he pushed Sedna so that she would fall into the arms of the wind. But she hung on to the boat. And then her father in his fear he took his hunting knife and he cut off her fingers so that she would fall into the arms of the wind. But at that very moment, Great Creator looked down. Great Creator was angry with the

wind and took Sedan as she fell and placed her at the bottom of the ocean - instead of the arms of the wind. And her fingers, as they fell, as they fell into the ocean, Great Creator turned each one into the first whale, the first fish, and the first seal. All of the creatures of the ocean came into being. Then Great Creator took Senda and he placed her down at the bottom of the ocean where she lives still. Great Creator did not just place her down at the bottom of the ocean — Great Creator made her into the ocean itself. So the Inuit say that the great Pacific Ocean is a beautiful woman with long hair. The Inuit say that even today, they go out in their *omiaks* or *kayaks* — or even in a motor boat — and when they fish they lean over the side of the boat and comb the seaweed that grows on the ocean's bottom. They say they are combing Sedna's hair for her in hopes that she will send her children up to fill their nets and provide them with a bountiful catch.

ULYSSES AND CYCLOPS

Well, this is a pretty different story. So get ready. A long time ago there was this guy. (Unable to hear, she's whispering). This is a real person, a hero. His name is Ulysses. This guy has been fighting this war for ten years. It takes him ten years to fight this war. They get in this boat to go home "YEAH, WE WON. ALL RIGHT!!" Oh, oh, there is something wrong because Ulysses and his fighting crew are in this boat going, or trying to go home to the island Ithaca. It takes him 20 years to get home. In the middle of this voyage, ten years have gone bye, they are looking for home. ten years there out there having all of these adventures, they are starving. They get out on an island . (whispering) "There are sheep over there, if we can kill them, we can eat them for dinner, OK". They have apple trees and all this food, they haven't eaten meat in months and months. they go running around the island and something strange starts to happen.

Boom, Boom, Boom and the trees start to shake and he sees all the sheep running away. He looks up and he sees something very strange. A gigantic giant. He only had one eye in the middle of his head. His name is Cyclopes and that eye was looking everywhere. He scoops them up and puts them in his bag. He takes the entire crew back to his cave. He sits down and begins to eat the soldiers one by one. Eating their heads off. Ulysses is horrified. What is he going to do? Without thinking he takes his sword and drives it as hard as he can into the eye in Cyclops' head. AAAHHHH! Now the monster is blind and he is running around the cave looking for the soldiers blood spurting everywhere. AHHH! OHHH! The men are screaming in fear. The sheep are screaming. Cyclops is shouting. "My eye, my eye.!"

Ulysses realizes that blinding the Cyclops might not have been wise. What will they do now? They can't get out of the cave. The cave is blocked by that huge rock that only a giant can move. The giant wont move the stone he knows that the soldiers can't get out.

Finally Cyclops falls asleep. While he is asleep they have to plan. Now Ulysses is known for being smart and crafty. It was Ulysses who thought of the Trojan Horse idea, but that is another story. How do you get out. Now, this time he is really concerned. He thinks all day and thinks all night. Then he sees the sun coming up over the horizon and he hears the sheep in the house, baaa, baaaa. What will he do. Well, as he is thinking he hears Cyclops' sheep. Baa, baa, and this gives him an idea. He calls his men over and whispers. (whispering).

Finally the sun comes up, and the sheep wake and begin to make noise again. Baaa baa baaa. They want to go outside to the pasture. Cyclops hears them and wakes up, he moves the stone away. And as the sheep walk out each soldier grabs hold of the sheep hugging the sheep from it's belly up, like this. And one by one Cyclops feels the sheeps' heads to find out if a soldier is on top. But the soldiers on bottom. And that is how Ulysses escaped from the grasp of Cyclops. That is the end of that story.

The wisest Person in the World

Once upon a time, a long, long time ago in ancient Greece, the gods got together. Now they used to say that the gods lived on Olympus, which was at the top of a huge mountain. They didn't just live at the top of this mountain, mind you, they lived on top of the top of the mountain. They had this idea back in ancient Greece that the clouds which surrounded the mountain on top of the clouds was a golden city that the gods lived in, and this golden city was named Olympus. And the gods who lived there would sometimes fight and sometimes get along.

The gods got together one day — the great Zeus sitting there on his throne next to his wife, the great Hera, who was sitting on her throne, and all their children sitting there with their other relatives — and they were talking about human beings.

"Human beings. They are a pretty good thing, human beings. We invented them — they are pretty good, but they need some help. These human beings — they really need help getting along. This is true, isn't it dear?"

And Hera said, "Oh, yes! They fight a lot.They are pretty confused, even though I like them."

"Well, I've been thinking that we should make a human being who would be the perfect judge, who can be a lawmaker. Someone who everyone will listen to, who is so smart and wise that this person will be able to make any dispute among the humans go away. Someone to solve any argument and give the right judgment."

"Good idea."

So the gods got together and started talking, and they made this human being. "This person is going to be the smartest and wisest person — the wisest person in all the land!" And they took this person and they had him be born. Wahhh! Wahhh! This person was so smart, that when he was born he knew everything. It was only through working and growing up that this person who knew everything became wise. This person who was born was so wise that they named him a wise name. Wahhh! They named him a name that meant *The Person Who Knows Everything* . They named him *Alcamedes*.

Now the boy Alcamedes grew up to be wise, and when he grew into an old man he was very wise and everyone listened to him. Now right before Alcamedes was ready to die, the gods up in Olympus started talking. They said, "Wait a minute, wait a minute, wait a minute! This person, Alcamedes, might be smart and might be wise, but there is something he doesn't know about. There is something that he is missing. So right before he died they took his soul, sucked it up — schhh — and brought it up to Olympus. They said, "All right, Alcamedes, before you die we have something to tell you. We are going to give you another life. We are going to let you live life all over again, and this time you will be the wisest, smartest person in the world. But this time you will be born as a girl, instead of a boy.

So Alcamedes was reborn — wahhhh — back to the beginning — wahhhh — and the gods named her Alcamedes because she was so smart — because it meant the smartest, wisest person in the world. And there she was. Well, Alcamedes grew up into a wise girl, and then a very wise young girl, and then a wise woman, and then Alcamedes got very old. She was very old and just

about to die, and at that moment the gods got together and said, "Wait a minute, wait a minute, wait a minute! The world needs a wise person. We cannot let this person die."

So they sucked Alcamedes' soul — schhh— up to Olympus and they said, "Alcamedes, right before you die we have something to tell you. Now, you have been a man and you have been a woman, you have been a boy and you have been a girl. We are going to let you get reborn a third time and this time, because you know what it is like to be a woman and a man, and because you have your memory back again, you will be so smart you will know how to solve every problem. There is only one problem. We can't let you get reborn as a boy and a girl at the same time — it is impossible. There is no one walking around in a human body that is both a boy and a girl. So... you have got to choose. Your job is to be the wisest person in the world. And this time, in your third life, you will remember everything about your last two but, before you are born again, you have to decide. Which do you want to be the third time around — a boy or a girl, a man or a woman?"

Now what do you think Alcamedes decided?

WHY THE TIDES Ebb and Flow

How many of you have been to the beach? Oh good, excellent, put your hands down. That's all of you. All of you raised your hands. You have all been to the beach. Now, how many of you have been to an ocean beach? Ocean. OK, all but one of you raised your hand, that's great. Now when you go to the ocean, there's a lot of beach and the water is way out, and sometimes there is no beach and the water is right there, right. OK. High tide, low tide. Now this is a story people tell and have told for years and years and years about why the tide goes out and in.

A long, long, long time ago. I mean a long time ago the entire world had just been made by a great sky spirit. The great sky spirit made the world. When he made the world, he threw down to earth and trees and then carved out the rivers, he got very creative and he made the mountains, birds, bees, flowers and bears, and moose, and snakes and anything that the earth needed. When he was almost very done, or almost done, he made one human being, not two. One. He made a stubborn little old woman. Then he took the stubborn little old woman and he put her down in the middle of a corn patch. Not a house, not a hut, not a log cabin, a corn patch and do you know what it's like leaving in a corn patch. "It's impossible. Think about it. During the rain you get soaking wet, when the snow comes you get frost bite. The sun is given me a sun burn. I'm getting rheumatism and I'm thinking that this is a very bad plan." So she decides to change the plan. She decides that, after thinking about it, she invents in her mind, sure enough, a picture of a hut, or a log house.

"A simple thing mind you. No big deal. Not a fancy thing either, just something simple to shelter me from the weather. Lovely, lovely. It will be warm."

Now this woman can't just invent a hut The old woman wants a house. Never saw one before because the world has just been made. Nobody has ever invented one of these before. The only problem is that at the beginning of the world the rule was that you couldn't invent anything yourself. The rule was that if you wanted anything invented it was the job of the sky spirit to invent it and you had to get his permission. The great sky spirit had to be talked to. Now, you don't talk to the great sky spirit every day, I mean you don't just say hey, you I want something, you have to go all the way up and climb a whole mountain, get to the mountain, do a dance, build a fire, do a prayer, talk to the sky and then the great sky spirit might listen.

That's what the old woman does. She walks all the way up the mountain, "and I have rheumatism mind you. All the way up the mountain. This is hard. Oh great sky spirit you are wonderful. You really are. I understand that you have been thinking that I would like a hut."

"YOU WANT A WHAT?"

The old woman says "I want a hut."

The sky spirit says "Old woman, what are you doing. Your bugging me. I'm still creating the world, I'm not finished yet. What is it? What do you want?"

The old woman says "I want a hut. It shelters me from the weather. It is uncomfortable living in a corn patch."

He says "You talk to much old woman. I'll tell you what. Tonight I'll give you a rock. A rock to shelter you from the weather. Now will you go home."

The old woman says "Now wait a minute, I..."

He says "Go home."

Now half way down the mountain it occurred to this stubborn old woman. "Is that anyone to treat an elderly person. No." Now she is all the way down the mountain. "Why should I go home? I don't like it. I really want shelter." By the times she gets back to her corn patch, she says "Alright, Alright, I've had enough of this great sky spirit stuff. I have had enough of this corn patch. I've had enough of this. I am going away from here and I am never coming back and I am going to find my own rock, Thank you very much. I can have any rock I want." So she goes in search of a rock and at the same time she leaves that corn patch. She takes her magic corn basket, she walks down to the edge of the great sea, she puts that magic corn basket in the ocean ands he steps in it and she sets sail. She sail over that ocean for a long time until she comes to the edge of the earth. It's absolutely flat and clear. It's so clear that you can see right down to the bottom. It is flat and clear and there is not a wave. It's like a mirror. You can see the bottom of the ocean there is a rock.

It's a good looking rock. It's a beautiful rock. "It's a rock, it's a rock, it's the rock I want. Excellent, excellent that's it."

Now she reaches down and she grabs that rock and just as she has her fingers around that rock, don't you know, the great sky spirit looks down from the clouds and he notices what she is doing.

"Hey, old woman. Look old woman, No, No, No. Listen to me. You can't have that rock because that rock is the rock that plugs up the hole in the sea."

"Oh, thank you for that information. Is that right? I'm really glad to hear that. That's the rock I want."

"You can't have that rock."

"I heard you the first time, I'm not deaf. I'm old, but I'm not deaf. It's the rock that I want."

"Old woman, listen to me don't take that rock it's the rock that plugs up the hole in the sea"

"I don't care, it's the rock I want and you said I could have anyone I want. You are the sky spirit so you should keep your word, so there."

He told her that right. He told her she could have any rock she wanted didn't he. OK. And he's the great sky spirit isn't he? It would be pretty bad if the great sky spirit lied wouldn't it. You can't do that can you?

Student: No.

Researcher: She reaches down and she pulls and she pulls on the rock, and up comes the rock and don't you know, sure enough, when the rock comes out and she puts it in the corn basket, the water of the ocean starts to go. Down, and down, and down into the bottomless pit that is the hole in the sea. Now all of the seagulls are crying "put back the rock." Now all the fish are crying "put back the rock." and the sky spirit is yelling "Would you put that rock back."

The old woman is saying "No I won't thank you. It's my rock and you can't have it now.

What is he going to do? the ocean is disappearing, not a very good idea for the world. So the sky spirit looks around and he's in the clouds and he rubs the clouds between his fingers and he's making something to plug up the hole in the sea, and what he makes because he is rushing so fast and not really thinking, is a little brown dog. He sends the little brown dog to plug the whole in the sea.

"That wasn't very smart was it. What are you thinking? It's a dog. It's going to drown. Oh, you silly thing. Come on doggy. I'm going to keep you."

"Old, woman put the rock back".

"Don't shout it's not polite."

So the sky spirit looks down and this time he is going to create something bigger because the water was going down and down and down. OK so he grabs two pieces of the clouds and he rubs them together and he wasn't really thinking and this time to plug up the whole in the sea he makes a man and a woman and he sends them down to the hole in the sea.

"Oh, what is your problem today? They don't have any clothes on." She looks at the girl. "Come on wrap yourself in a blanket. I'll tell you what, you can stick around and be my daughter and we will have a great time. I have this basket, I have a dog. What? Oh him, I forgot about him. Here put a blanket around you. Oh, he's a handsome fellow. OK fellow now that you are here in the basket, do you want to be my daughter's husband?"

The great sky spirit yells "Would you put the rock back? Old woman you have my rock, my dog, my man and woman. Old woman, We'll share the rock okay. Put the rock back and I will let you borrow it twice a day, to pretty up your corn patch but please put the rock back."

The old woman says "Ok hold on I'll think about it."

So she does. She looks around at what is in the basket and all of a sudden it occurs to her that with the dog, the man, the woman, she has a family. With a family she can have them help her build a hut, and then a village, and then a town, a city. At this rate they could take over the world. She says "Alright you have yourself a deal, I get to borrow the rock twice a day from now on.

"Yes."

"But I get to keep the dog, the man and the woman forever and you can't take them back no matter how mad you get."

He says "OK."

"Alright then." she takes the rock, she puts it back and then sure enough just as it plugs up that hole all the water fills back up again and she sails home in the basket with her new family. But that is not the end. Not quite the end of the story, because every day from that day since that stubborn little old woman gets back in her corn basket and she sets sail on the wide sea and she borrows the rock and when she does the water goes down and then she puts the rock back in it's place, and when she does the waters come back up again. And that is when the tides going in and out. And that is how the dog, the man, and the woman came down to earth. And that is the end of the story.

APPENDIX B: INTERVIEW PROTOCOLS

GROUP INTERVIEW

- Tell me about the story that you heard

- What things stand out in your mind?

  PROBE: images, feelings, actions

- Is there anything you would change in this story if you were retelling it (or rewriting it)?

- What things in this story were most interesting to you? Tell me about this?

- What do you think about the choices the main characters made? Would you make the same choices? Tell me about this.

- Do you think it made a difference that the main character in the story was a boy/girl? Tell me about this.

- Well, I've been asking lots of questions - now do you have any questions you want to ask me?

SINGLE GENDER GROUP INTERVIEW

- Tell me about being in the fourth grade.
- What is it like being a boy/girl in the fourth grade?
- What do you imagine it will be like when you are in High School?
- What do you think you will be doing when you are an adult?
- What are the advantages/disadvantages about being a boy/girl in the fourth grade?
- If you had a totally free afternoon and could do anything you wanted to do how would you spend it?
- Has anybody got any questions for me?
- Tell me about the stories that you've heard
- What things stand out in your mind?

  PROBE: images, feelings, actions

- Is there anything you would change in this story if you were retelling it (or rewriting it)?
- What things in this story were most interesting to you? Tell me about this?
- What do you think about the choices the main characters made? Would you make the same choices?
- Do you think it made a difference that the main character in the story was a boy/girl? Tell me about this.

INDIVIDUAL INTERVIEW #1 And #2

- Which story, of the ones I told today, was your favorite?
- Which character(s) did you like best?
- Which character would you like to be?
- What kinds of books have you been reading lately? what do you think about them?
- What kinds of stories are you interested in? What did you think of the stories I've told?
- What kinds of movies, television shows do you watch? which ones are good? what is really boring on television? Tell me why?
- What kinds of games do you play?
- Tell me about the work you do?
- What are you really good at? give me an example, tell me a story about this..
- What is it like to be a fourth grader?
- What is it like to be a fourth grade girl/boy?
- In your opinion which is better being a boy or a girl? Why?
- Do you have brothers or sisters? Tell me about them
- What about the grown-ups at home?
- What kinds of jobs does your mom/dad parents do?
- Describe where you live.

INTERVIEW #3 And #4

- Which story, of the ones I told today, was your favorite?

- Which character would you like to be?

- Tell me about your friends. Who's your best friend? Tell me about that. Why are you friends?

- Who has it easier in school boys or girls? How come? What makes you think that? I don't get it tell me again please. Is there a difference? Really?

- If you could pick one character in this story, and only one - that might be difficult I know, what character would you pick as your favorite?

    PROBE: tell me why you picked this character? because why?

- If you could pick one character in this story, and only one as your least favorite which character would you pick?

    PROBE: tell me why you picked this character? because why?

- If you could be a character - only one - that might be difficult I know - what character would you choose to be?

- If the gender were switched in this story, all the boys were girl characters and all the girl characters were boy characters, what would you think about the story then? Do you think it would be the same story?

GROUP OR INDIVIDUAL INTERVIEW #5 And #6

- Which story, of the ones I told today, was your favorite?

- Which character(s) did you like best?

- Which character would you like to be?

- What do you think of the jobs, tasks, roles, in the story that the character ended up doing? Would you do those jobs?

- When you are older, out of school and on your own what kinds of jobs do you think you will end up doing?

- What is it like being a boy/girl in this story? Who has it easier/harder? What makes you think that? Is there anything in this story you would change? How come?

- Do you think that you learn anything from these stories? Tell me about this... What do you think the point of the story is? Why would anyone tell a story like this? What's going on here?

- What character in the story would you like to be like? How come? Because why? What do you think it would be like living in this story?

- Which story, of the ones I told today, was your favorite?

- Which character(s) did you like best?

- Which character would you like to be?

- What are you thinking about when you listened to the story?

- What questions came up for you when you listened to the story?

- What was, in your opinion, this story about - tell me things that make you think that, back up your opinion. show us

- Talk to me about this story. What did you think? What was going on?

- What do you think about stories in school?

- What does it mean to be heroic?

PREFERENCE SURVEY

Name:

1. Which stories did you like best?
2. Why did you like these stories best?
3. Which stories were your least favorite?
4. What were your favorite characters?
5. What makes these your favorite characters?

0 1139 0231581 2
LESLEY COLLEGE

For Reference

Not to be taken from this room

8 07 200

LUDCKE LIBRARY
Lesley College
30 Mellen Street
Cambridge, MA 02138-2790